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THE STUDENT'S CHOICE
AND TEACHER'S PREFERENCE.
Keyed Exercises.

PALMER'S
NEW MANUAL of
SHORTHAND.

E. M. PALMER
CINCINNATI, O.

Edw. T. 6478.98.675

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PALMER'S

NEW

Manual of Shorthand

KEYED EXERCISES

DESIGNED FOR SCHOOLS AND COLLEGES

E. M. PALMER
CINCINNATI, OHIO
1898

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... 7, 1930

In the office of the Librarian of Congress at Washington, D. C.

PREFACE.

Having long felt conscious of the fact that our first Manual was defective in many points, we have revised it and now present its successor, "Palmer's New Manual of Shorthand," to the public, with the hope that it will meet with their approbation. We have spared neither pains nor expense to make it as correct and tasteful as possible; and beyond this, we will leave the new Manual to speak for itself. We now feel confident that this work in connection with our Expert Reporter will entitle us to the front rank as publishers of Shorthand textbooks.

E. M. P.

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INTRODUCTION.

Language is the principal vehicle of thought ; and so numerous and important are the ends to which it is subservient that it is difficult to conceive in what manner the affairs of human society could be conducted without it. Its utility, therefore, will ever entitle it to a considerable share of attention in civilized communities, and to an important place in all systems of education.

An easy, distinct and rapid mode of communicating our thoughts and feelings becomes a necessity of our existence. Looks, signs, gestures are not always sufficiently expressive ; and it is hardly reasonable to suppose that any number of human beings, possessed of unimpaired vocal organs, would pass any considerable length of time together without using articulate sound as their medium of communication. Indeed, it would be impossible to find a family of human beings without a common language of some kind. It may be very imperfect, yet to those who use it every need is supplied.

As it is not always possible for us to speak in our voices to those with whom we wish to have communication, recourse must necessarily be had to durable, visible signs—such signs as will represent or symbolize a thought. The early attempts to represent thoughts by picture-writing are termed hieroglyphic systems, and traces of them are found to-day cut in numerous obelisks and ancient ruins scattered through different parts of the old world, especially in the countries of the Levant.

It is impossible to determine what the outgrowth of hieroglyphic representation of thought would have been had it continued to be the only mode of recording important events for future reference ;

(vii)

but it is reasonable to suppose that the picture forms used to represent thought would have been, from necessity, contracted still more, until probably a system might have been formed which could have been written with tolerable facility; but even had this been the case, and such a system formed, the mastery of it would have involved months or perhaps years of patient study, and when acquired would not be of much practical value to its possessor, except for his own private use, as difference of opinion would lead to the adoption of perhaps several different pictures to represent the same thought, making the system extremely complicated and worthless for general use.

Such was the unsettled state of affairs, when an entirely new idea presented itself, namely, representing the *sounds* of speech. No sooner was it discovered that the human organs of speech were the same in all the world and the sounds produced the same, and the number of sounds comparatively small, probably less than one hundred, for the expression of all the languages in the world, than the old hieroglyphic scheme was given over, and attention directed to the formation of a system by which the elements of spoken sound could be represented by visible signs. Of the hundred different sounds, each group of families called a nation has adopted a comparatively small number to express its own ideas. But the first persons who conceived the grand idea of representing the sounds of speech were not acquainted with any language beyond their own, or, at most, beyond the group of languages to which their own belonged; and they consequently limited their signs to the expression of those elements only with which they were acquainted. One of the oldest systems of writing arranged on this principle, the Sanscrit, is an example of the most perfect attempt at representing the elements of spoken sounds by visible signs that has yet been adopted by a whole nation as the dress of their literature.

As all the languages of Europe are closely related to the Sanscrit, a very slight modification of the Sanscrit characters would have served to represent correctly the elements of European sounds. This, however, was not to be, as the Europeans left India, it is thought, before the invention of writing, and so must have received their idea of representing the elementary sounds of speech by visible signs from an entirely different quarter. The languages known as the Semitic, namely, the Hebrew, Syriac, and Arabic contain sounds very dissimilar to the European, with, of course, some similar or identical; and the first imperfect attempt to represent these sounds in a kind of skeleton character was brought by commerce from Phœnicia to Greece. The Greeks adopted the characters of the Phœnicians, and as their pronunciation of the Phœnician names for the first two characters in the scheme was *alpha*, *bêta*, the term "alphabet" has descended to modern times as the name of any collection of symbols which represent the elements of spoken sounds.

Though the Phœnicians were the first to use an alphabet to represent spoken sounds, it is certain that they derived most of their characters from the ancient Egyptians, with whom they held friendly relation. That this alphabet did not represent the Phœnician language with great accuracy is more than probable; but still less accurately did it represent the Greek language, which was afterward represented by it, though not until a few unimportant changes had been made, principally rounding the characters and adding a few contractions. From the Greeks it was transmitted to the Romans, who received it and modified it to suit their peculiar tongue, making the alphabet less phonetic than formerly. In Rome and wherever Roman conquest went this alphabet was adopted for the representation of Latin, which became the common language of the government. And when the nations of the North finally overcame

the Roman empire, they seized upon the Roman letters as part of their spoils, and contorted them for the representation of languages which differed most remarkably from the Latin, both in the number and quality of the elementary sounds. The Northern nations that did use the Roman alphabet used it in different fashions, and, as might be supposed, there were quite a number. At length, out of a mixture of Saxon, Danish, French, Latin and Greek elements, arose our own tongue, though of course not possessing the power of expression found in it to-day, yet bidding fair, by its inherent merits, by the richness of its literature, as well as by the extent of our commerce, to become, if not the universal language, its immediate progenitor.

The unphonetic nature of the present alphabet to correctly represent a system of orthography in which the phonetic system prevails is strikingly felt by the student who is making his first attempt to learn even the simplest words. In the first place, the alphabet fails utterly to represent several very important sounds, and in the next place, the symbols it does employ are used so variously—one symbol being used in many cases to represent more than one sound, and often two symbols to represent a single sound—that the mind of the reader is perplexed, and while recognizing an alphabet of but twenty-six letters, viewed in this light it consists of more than two hundred symbols, each one of which varies its meaning at times, so that it is foolish to suppose, after learning one meaning for each, one has learned all their meanings. While on the other hand, if all the meanings were learned, there is no means of knowing for a certainty which one to apply, except on the authority of a dictionary, and even here will be found some difference of opinion.

Art is the only universal language. It speaks in every tongue, it pleases, it pains, it softens, it hardens, it instructs, it amuses.

Through the eyes, by means of art, can be transmitted thoughts and ideas of every kind. Show to the savage a finely executed painting of a battle. What words could you use that would better convey to his feeble mind such a scene? Show to a sensitive nature the picture of a fellow creature in pain, with all the expressions of agony portrayed on his countenance. Could any words of yours convey to him the sight more vividly? Or could any language of yours better recall to a mother's mind the face of her boy than would his picture? A picture never fails to present an idea. The better the picture the clearer the idea. Such was the thought which lead the Egyptians to represent their ideas by picture signs or hieroglyphic forms, which, while being exceedingly lengthy and awkward to write, served to represent very clearly their thoughts. These characters have been handed down to us through many generations, though of course greatly changed, being contracted or modified until they appear as we use them to-day. It is impossible to tell whether the alphabet now used will undergo any very important changes in the near future, but it is safe to predict that it will never be written with the rapidity of speech, no matter how greatly it may be contracted.

Who that is much in the habit of writing has not wished for a swifter method—one which would express by two or three dashes of the pen that which, as things are, it requires such an expenditure of time and labor to commit to paper. The need of a more rapid mode of writing was felt in an early civilization. And it is a well-established fact that during the time of Cicero a briefer system of writing was practiced for reporting speeches in the Roman Senate than the characters of the Roman alphabet. This system, it is thought, was invented by one Tyro, a freedman and friend of the Consul's, and at that time was extensively practiced, but with the decline of the empire fell into disuse, as did the Latin tongue itself.

From the fall of the Roman empire, the need of an easier means of intercommunication for thought continued to be more extensively felt as time progressed, and attempts to supply it, as may be supposed, were numerous, and in many cases worthless; those of any importance being systems employing the Roman alphabet in a contracted form, and providing numerous arbitrary signs for the brief expression of religious sentences and other Bible phraseology.

While the briefer system of writing as practiced by Tyro (the freedman of Cicero), Ennius, and others was an improvement in point of speed on the ordinary method of writing commonly employed in those days, it could not be considered a system of shorthand, being for the most part an abbreviated longhand, both as to the forms of the letters and the orthography. The first system of Stenography worthy of notice, or which created any general interest, was perhaps that introduced to the English public by Timothy Bright in 1588, from which time teachers and systems increased rapidly, no less than thirteen different systems being devised from this time to the establishment of constitutional freedom in England. At this time the principles of the Protestant Reformation were being extensively promulgated from the pulpit, and the desire to preserve for future private reading the discourses delivered by the principal divines of the day, served to stimulate the efforts made toward bringing the art to greater perfection. Bright's system of Stenography consisted for the most part of arbitrary characters for words. In 1751 Mason's system, published by Thomas Gurney, appeared, which greatly excelled any thing that had yet been offered on the subject. This new and improved system was of course the outgrowth of experiments and a more extended knowledge of what was required. A system which provided for the most part brief forms for the expression of religious phraseology in the days of Puritanism would scarcely prove adequate to express the innumerable

parliamentary phrases and technical terms of the eighteenth century, and so it was soon discovered that even Mason's system was but a few steps nearer to solving the problem than those which preceded it. In 1767 Byrom's system of Stenography was published, though several years after the death of its author. This system was followed by Taylor's in 1786 and Mavor's in 1789, two systems which were considered at the time of their appearance the most valuable, certainly the most practical, of any systems before attempted.

The systems of Taylor, Byrom, and Mavor continued to be practiced and taught throughout England until 1837, when Mr. Isaac Pitman, of Bath, England, published a system of Shorthand entitled "Stenographic Soundhand." This publication quietly sold, exciting no special interest until the passage of the Penny Post law three years later, when Mr. Pitman published a small sheet entitled "Phonography," which presented a system of writing so simple, philosophic, and beautiful in its principles that it attracted great attention throughout Great Britain. Suggestions for the improvement of the system were received by the inventor from nearly every quarter, many serving to bring it to a still greater state of perfection; and, while bearing no resemblance in its details to any of the preceding systems, it can not be denied that it was, in a certain sense, the happy outgrowth of them all.

The advantage of a practical acquaintance with Phonography to individuals in all situations of life has been strikingly shown in the career of many men of prominence in literary and other walks of life. To the lawyer this rapid and easy means of writing has been a boon, saving him from many weary hours of toil, and enabling him by its use to accomplish four times the amount of work generally done in the same time by the old method, not to mention its inestimable value to him as a means of preserving facts for future

reference, which at certain times the remembrance of might prove wealth or poverty, life or death to his client. It is needless to mention, except in a general way, those who are most benefited by this time and labor saving art. The divine, the author, the editor, and all, who, from the nature of their business, find the old way painfully tiresome, have hailed with delight the advent of "Phonography," invented by Mr. Isaac Pitman, and through whose inventive genius and untiring energy the art has been brought to such a high state of excellence.

PALMER'S

NEW MANUAL OF SHORTHAND.

OBSERVATIONS ON BEGINNING THE STUDY OF PHONOGRAPHY.

The art of Phonography may be acquired by any person of ordinary ability, and a determination to persevere, in from four to six months, while there are a great many who master its principles in much less time. An hour's daily practice in reading and writing for a month after the principles are thoroughly mastered is generally sufficient to insure tolerable facility in using it. The "Phonographic First Reader," intended to be used with this book, contains valuable reading exercises, which should be repeatedly read and written when the student has made sufficient progress; for it is only by constant repetition in reading and writing that the forms of the different words are impressed upon the mind, and hesitancy in recalling the different characters is overcome.

A common mistake among students is the desire to write rapidly at the outset. This he is strongly advised against. When he can trace the forms with ease and correctness, speed will be the natural result; but a student who does not strive to write accurately and with precision at first, will not only confirm in himself a poor style of writing, but have to lament the illegibility of his notes.

The best style of paper for phonographic use is double line paper such as used for the "Phonographic Copy Book." The lines are one-sixth of an inch apart, and serve to give a uniform appearance to the writing, as does the copy-book used for ordinary writing.

When writing with a pencil, use paper with a soft finish, that is, paper not highly calendered, as the roughness of the paper takes the lead better and secures a greater distinctness between light and heavy strokes; but when using a pen, smooth or calendered paper is necessary, that the ink may flow freely from the pen and allow it to run smoothly. The student should accustom himself to the use of both pen and pencil when writing Phonography. The former should be used in preparing lessons for the class, which are supposed to be written with great care. The latter is best for class use, as it is easier for a novice to handle. When time permits, however, the pen should also be used in the class.

Most phonographers prefer holding the pen or pencil between the first and second fingers, as it secures a greater speed in writing. Holding it thus gives a freer action to the muscles of the arm and hand. And in Phonography, where the characters are struck in every direction, it is unquestionably an advantage to write in this manner. If, however, the student should find this mode of holding the pen inconvenient or awkward, it should not be attempted. On the other hand, should he desire to write as here indicated, the pen or pencil should be held in the hand as when used for drawing; and when a pen is used, the nib should be turned in such a manner that the letter *\b* can be struck with ease.

To become a rapid writer, it is necessary that the student should thoroughly familiarize himself with the principles as they are presented. Do not pass a lesson until you are quite sure you understand every thing in it. To do this successfully, the student should write the engraved exercise accompanying each lesson in his copy-book just as it appears on the printed page. Trace the characters with a dry point or clean pen, pronouncing each character aloud as the point passes over it. By so doing the eye, the hand, and the ear are all trained—the eye to recognize the correct form, the hand to trace it, and the ear to recognize its correct sound or power. Proceed in this manner with every exercise and in the order it is given. When the attention of the student is called to any particular lines in the engraved exercise given with every new lesson, thus (see lines 4 and 5), do not proceed until you have referred to such lines, read them understandingly, and applied the rules.

All the characters employed in the phonographic alphabet depend for their legibility upon two important points, namely, the direction assumed by the character when written, and the manner of writing it—whether light or heavy. The student is therefore particularly cautioned against writing in what might be termed an off-hand or free style at first. Writing in such a manner will surely lead to a careless style, and if persisted in will become a fixed habit which may be hard to overcome. The slanting strokes should be made the proper slant; the curved strokes should have the proper curve; and when writing perpendicular and horizontal strokes, care should be exercised that they be made accurately, to avoid confounding them with slanting strokes. As there are strokes in the phonographic alphabet corresponding to the ordinary back-hand writing, it may be difficult at first for some to strike them with precision. Those who experience this difficulty should write such strokes repeatedly in the copy book, until they can make them as shown in the exercises and without any effort.

To acquire a greater proficiency in the art and a clearer knowledge of its principles, the student is strongly advised to read and write from engraved rather than written phonography. The former is generally prepared with greater care and presents those forms which experience has shown to be most practical. Copy the engraved exercise accompanying each lesson in the copy book, imitating the style and size there given as nearly as possible, after which prepare the copy book exercise given in the back of the book to take to the class.

A good faculty, and one likely to insure success to the phonographer, is that of remembering the correct outline for each word. This may be acquired by tracing the outlines of the words in the engraved exercise, accompanying each lesson with the point. Associating the word and its outline thus leads the student to strike the correct form involuntarily whenever he hears the word.

DERIVATION OF THE CONSONANT SIGNS.

Experience has shown the worthlessness of the common alphabet for verbatim reporting. No matter to what extent abbreviation is carried, the cumbersome and lengthy forms of the letters must always prove a barrier to its ever being employed as a system of shorthand. Many systems of stenography, based on the common alphabet, have been published, and to some extent adopted, but all have alike met with little approval, and in time have died a natural death. The common alphabet has, therefore, been abandoned, and one more philosophic and complete adopted—one which provides a sign for every distinct sound heard in the language. This the common alphabet does not do, it often being necessary to combine two or more consonants or letters to represent a single sound. Take, for example, the word *match*. On pronouncing it slowly and deliberately, there will be heard but three distinct sounds. Yet in the common orthography five letters are necessary to represent this word, where but two single strokes and a small dot (the vowel) express it in Phonography.

As it would be impossible to conceive of a more simple mark than a straight line, this form has been chosen to represent a large number of the letters of the phonographic alphabet. From the following geometrical figures, composed of straight and curved lines, all the forms for the letters of the alphabet are derived.



Fig. 1.



Fig. 2

From figures 1 and 2 are derived twelve light strokes, as follows.

Fig. 1. \ / () ˘ ˙ .

Fig. 2. | — ˘ ˙ ˘ ˙ .

By making the same marks heavy, another twelve can be obtained, making 24 in all, thus :

Fig. 1. \ / () ^ _ .

Fig. 2. | — \) (^ _ .

These strokes, from their difference in slant, as well as being made light and heavy, are distinct enough to be used without danger of confusion. They are distributed as follows :

To the Abrupts are assigned the straight lines, indicative of their abrupt or unyielding nature, and to the Continuants, Liquids, Nasals, etc., curved or flowing forms, showing their flowing or yielding sounds. (See next page.)

TABLE OF CONSONANTS.

		Letter.	Phono- graphs.	Name.	Examples of its Power.	
					Initial.	Final.
Abrupts or Explosives.	{	P	/	pe	p in <i>pet</i> ,	and p in <i>cap</i> .
		B	/	be	b " <i>bay</i> ,	" b " <i>cab</i> .
		T	—	te	t " <i>tame</i> ,	" t " <i>met</i> .
		D	|	de	d " <i>dame</i> ,	" d " <i>paid</i> .
		CH	/	chay	ch " <i>chest</i> ,	" ch " <i>match</i> .
		J	/	jay	g " <i>gem</i> ,	" g " <i>edge</i> .
		K	—	kay	c " <i>cow</i> ,	" k " <i>rock</i> .
Continuants.	{	G	|	gay	g " <i>got</i> ,	" g " <i>log</i> .
		F	⌒	ef	f " <i>fire</i> ,	" f " <i>lyfe</i> .
		V	⌒	ve	v " <i>vine</i> ,	" v " <i>hive</i> .
		TH	(	ith	th " <i>thigh</i> ,	" th " <i>path</i> .
		TH	(	the	th " <i>thy</i> ,	" th " <i>writhe</i> .
		S	)	ess	s " <i>saw</i> ,	" ss " <i>buss</i> .
		Z	)	ze	z " <i>zeal</i> ,	" s " <i>was</i> .
		SH	⌒	ish	sh " <i>shock</i> ,	" sh " <i>wish</i> .
		ZH	⌒	zhe	j " <i>jour</i> (Fr.),	" g " <i>rouge</i> .
		L	⌒	el	l " <i>lay</i> ,	" l " <i>fail</i> .
Nasals.	{	R	⌒	ar	r " <i>rope</i> ,	" r " <i>for</i> .
		M	()	em	m " <i>make</i> ,	" m " <i>beam</i> .
		N	()	en	n " <i>now</i> ,	" n " <i>can</i> .
Coales- cents.	{	NG	()	ing	in " <i>ink</i> ,	" ng " <i>sing</i> .
		W	⌒	way	w " <i>wade</i> ,	" w " <i>midway</i>
Aspirate.	{	Y	⌒	yea	y " <i>yet</i> ,	*
		H	⌒	hay	h " <i>hole</i> ,	*

ON PRONOUNCING THE CONSONANT SIGNS.

The letters of the phonographic alphabet are commonly called consonants. They do, with few exceptions, bear the same names as the letters of the Roman alphabet. That the student may better understand their application and use, however, each consonant is here given, in the order of its sequence, with representative words showing its power, both initial and final.

The consonants are arranged in six divisions or groups, namely: Abrupts, Continuants, Liquids, Nasals, Coalescents and The Aspirate (see table, opposite page), and will be presented in this order.

ABRUPTS OR EXPLODENTS.

The Abrupts or Explodents are a class of sounds produced by a complete contact of the organs of speech, modifying the voice. These sounds are either *voiced* or *whispered*. Take, for example, *p* (the first consonant of the phonographic alphabet). This consonant can be whispered so faintly that it can scarcely be heard. Then take *b* and pronounce it. You will observe that it *must* have a sound or be voiced, no matter how faintly you pronounce it. It will also be noticed that the vocal organs assume the same position for pronouncing *b* as for pronouncing *p*, the only difference being in their sounds. As the nature of these two consonants are so near alike, the same kind of a stroke is given for each, *p* being made light, to indicate its whispered or light sound, and *b* the same stroke, but made heavy, showing it to be a heavy or voiced sound. This is the case with all of the Explodents.

— P. The first consonant in the phonographic alphabet is a light oblique stroke, and bears exactly the same name as *p* in the common alphabet. It will be recognized in the following words: *pay*, *pie*, *pick*, *pack* (*initial*), and *cap*, *rap*, *map*, *tap*, *chap* (*final*).

— B. This stroke is the same as *p*, but shaded. It is called *b*, as in the common alphabet, and will be recognized in the following words: *bay*, *back*, *book*, *beak* (*initial*), and *cab*, *tab*, *dab*, *stab* (*final*).

| T. This is a light perpendicular stroke, resembling somewhat our common alphabetic *t*, without being crossed. Its name, how-

ever, is the same, and will be readily recognized in the following words: *time*, *take*, *took*, *tuck* (*initial*), and *mat*, *meet*, *feet*, *eat* (*final*).

| D. This stroke has the same direction as *t*, but is shaded. It is called *d*, as in the common alphabet, and is used in the following words: *day*, *die*, *dip*, *dug* (*initial*), and *tied*, *lied*, *spied*, *dried* (*final*).

/ CH. There is no letter in the common alphabet which bears the same name as this consonant sign of the phonographic alphabet. Its correct sound will be heard by pronouncing the last part of *latch*, thus: *latch*. It will also be recognized in the following words: *chap*, *check*, *chime*, *'cheap* (*initial*), and *match*, *latch*, *batch*, *hatch* (*final*).

/ J. This stroke has the same slant as *ch*, but is shaded. Its name is the same as the common alphabetic *j*, and will be heard in the following words: *joy*, *join*, *joke* (*initial*), and *cage*, *page*, *rage*, *sage* (*final*).

— K. A light horizontal stroke, bearing the same name as *k*, in the common alphabet. It will be recognized in the following words: *key*, *king*, *kite*, *come*, *could* (*initial*), and *park*, *rack*, *hack*, *tack* (*final*).

— G. This is another independent character, its sound not being provided for by the common alphabet. It is called *gay*, and is a shaded stroke, taking the same direction as *k*. Its correct sound will be heard by dropping the *n* in *gain*, thus: *gain*. It will also be heard in the following words: *go*, *get*, *give*, *gun* (*initial*), and *tag*, *tug*, *rug*, *bug*, *mug* (*final*).

CONTINUANTS.

It will be observed, on pronouncing the Continuants, that they have a more flowing or yielding class of sounds than the Explodents just explained. The consistency, therefore, of assigning to this class of sounds curved or flowing forms will be apparent.

∪ F. The first curved stroke in the phonographic alphabet bears the same name as *f* in the common alphabet, and may be heard in the following words: *feel*, *file*, *foil*, *fix* (*initial*), and *buff*, *muff*, *deaf*, *doff* (*final*).

∪ V. This consonant stroke corresponds to *f* in slant and curve, but is shaded. Its name is *v*, as in the common alphabet, and will be

recognized in the following words: *vine, vain, vase, voice* (*initial*), and *cove, cave, gaze, leave* (*final*).

(TH. This may also be termed an independent character, as well as the one which immediately follows, both representing sounds not provided for by the common alphabet. It is an upright curved stroke, and one of the most convenient consonants in the phonographic alphabet, because of the sound it represents. Its correct name will be heard by pronouncing the first part of the word *think*, thus: *think*. It will also be recognized in the following words: *thank, thatch, thick, thin* (*initial*), and *path, wrath, hath* (*final*).

(TH. This stroke is the same as the one above, except it is shaded. It is called *the*, as will be heard in the following words: *this, that, thus, those* (*initial*), and *wreathe, seethe, sythe* (*final*).

It may be difficult at first for the student to perceive any great difference in sound between these last two consonants. If such be the case, however, it will prove very helpful if the words showing the use of TH initially, and the words showing the use of TH initially, be carefully pronounced aloud and compared; afterwards, the words showing their final use.

) S. The pronunciation of this consonant sign is precisely the same as *s* in the common alphabet, and may be heard in the words: *say, see, sick, sink, stay, spy* (*initial*), and *fuss, pass, glass, gas* (*final*).

) Z. This consonant sign is pronounced *z*, as in the common alphabet, and will be heard in the words: *zeal, zebra, zinc* (*initial*), and *craze, maze, gaze* (*final*).

) SH. This is another consonant representing a sound not provided for by any letter in the common alphabet. Its correct name is *ish*, as will be heard by dropping *w* in the word *wish*, thus: *wish*. It will also be heard in the following words: *shape, shop, ship, short* (*initial*), and *fish, dish, dash, rash* (*final*).

) ZH. This consonant sign is called *zhe*, and will be heard in the following words: *pleasure, measure, treasure, leisure*. Because of the sound it represents, this consonant sign is not used as often as any of the other alphabetic strokes.

LIQUIDS.

The Liquid Murmurs have a more flowing or yielding class of sounds than the Continuants. They approach almost to the nature of vowels, and unite with other consonants so readily as to form what might be called double consonants.

∩ L. This consonant sign is pronounced the same as *l* in the common alphabet. It is a light curved stroke, and its sound will be heard in the following words: *lay, lie, lift, life, leave (initial), and fail, foil, full (final)*.

∩ R. This consonant is also a light stroke, and bears the same name as the common alphabetic *r*. It will be heard in the following words: *rope, race, rice, rock (initial), and far, fear, fur (final)*.

NASALS.

The Nasals, so called because their sounds are produced by the unobstructed sounding-breath or voice passing through the nose, are of very frequent occurrence. They are therefore assigned the horizontal curves, they being the most easily struck and conveniently joined.

∩ M. The name of this consonant is *m*, the same as that of the common alphabet. It is a light horizontal curve, and its sound will be heard in the following words: *make, met, might, money (initial), and rum, hum, ham (final)*.

∩ N. This consonant bears the same name as *n* in the common alphabet. It is a light horizontal curve, and its sound may be heard in the following words: *nine, net, note, nice (initial), and tin, tan, pan, ran (final)*.

∩ NG. This is a curved horizontal stroke like *n*, but shaded. Its exact pronunciation will be heard in the last part of the following words: *eating, talking, doing, playing*.

COALESCENTS.

The Coalestants and the Aspirate are the weakest of all the consonants. They appear to hold a middle position between consonants and vowels, but for convenience in writing it is necessary to

give them consonant forms. They are also provided with vowel signs, which will appear subsequently.

W. This is a curved stroke, the same as *r*, but shaded. It is called *way*, and will be heard in the following words: *sway*, *away*, *wait*, *waiter*.

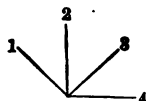
Y. This consonant sign is also shaded. Its name is *yea*, and will be heard in the following words: *yet*, *yes*, *yellow*, *yolk*.

THE ASPIRATE.

H. This is a light *upward* stroke, and is called *hay*. It will be heard in the following words: *house*, *his*, *hub*.

The consonant signs, of course, can be used in the middle or any part of a word. It was not thought necessary, however, to give more than examples of their initial and final use.

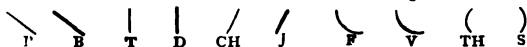
CONSONANTS.



1. The several directions assumed by the lines in the above diagram are those chosen for the consonant signs employed in the phonographic alphabet.

2. The lines in the first and third directions are inclined exactly midway between a perpendicular and horizontal line.

3. Upright and sloping characters are those taking the directions of lines one, two and three, and are written from top to bottom, thus :



Horizontal characters are those taking the direction of line four, and are *invariably* written from left to right, thus :



4. The letter *l*, when standing alone, is *always* written upward. The letter *sh*, is *generally* written downward.

The aspirate *h*, is *invariably* written upward.

5. The student should not make the consonant signs more than one-sixth of an inch in length. This size has been found by experience to be the one most likely to insure a correct and neat style of writing. As he progresses, however, and becomes more familiar with the characters, he may, with advantage, reduce them to a smaller size.

6. In writing the heavy curved characters, care should be taken not to make them heavy throughout, as this would give them a clumsy appearance; they should be merely shaded in the center and taper off toward each extremity. It is not necessary to make the straight heavy characters heavier than is necessary to distinguish them from the corresponding light strokes.

7. The exercise on the opposite page should first be read aloud by the student, and each character traced with a point as its name is pronounced, after which it should be written in his copy-book. Proceed in this manner with all the shorthand exercises that follow.

Exercise on Consonants

P, B



The correct slant.

T, D



CH, J



ch is always written downward.

K, G



F, V



The correct slant.

TH, TH



S, Z



SH, ZH



L



R



M



N



NG



W



Y



H



h is always written upward.

CONSONANTS COMBINED.

8. Two or more consonants joined make a combination, and must be written without lifting the pen, the second consonant sign being commenced where the first ends, and the third joining at the end of the second, etc.

9. An examination of the combinations of consonants on the opposite page will show that the consonants are written in the same direction when joined as when standing alone, the only exceptions being in the manner of writing *sh* and *l*, which, for convenience in joining, may be written either upward or downward. See lines 12 to 14.

10. When a combination is composed of one or more horizontal strokes, followed by a single descending one, write the horizontal strokes sufficiently high, that the descending stroke shall rest upon the line. See line 4.

Combinations composed entirely of horizontal strokes, as in lines 5 and 6, should rest upon the line.

When a combination consists of two descending strokes, as in line 7, the first should be struck down to the line, and the second below it.

Combinations composed of straight letters taking the same direction are struck with a single movement of the pen and made double the length of a single stroke. See line 8.

11. There should *always* be an angle between such combinations as *f-n*, *f-ing*, *l-m*, *th-k*, etc. See line 9. But when writing such combinations as *f-r*, *p-n*, *l-ing*, *b-ing*, etc., there should be no angle. See line 10.

12. When two consonants are joined that do not form a distinct angle, and if one or both be heavy, as in the combinations *b-ing*, *p-b*, *t-d*, *f-g*, they should be so blended when written that the point of junction shall not be discernible.

13. The engraved exercise on the opposite page, and all the shorthand exercises that follow, are written with reference to ruled lines. See Copy Book Exercise, p. 122.

Exercise on Consonants Combined.

1 *p-k k-p t-k k-t t-m*

2 *ch-k g-ch ch-n n-ch n-l*

3 *d-k d-n f-m m-v g-t*

4

5

6

7

8

9

10

11

12

13

14

15

ADDITIONAL CHARACTERS FOR S AND Z.

14. Observation has shown that the sounds *s* and *z* are of more frequent occurrence than any others heard in the language. For this reason, and because of the graceless and awkward combinations that would result from an exclusive use of the alphabetic forms given, it has been found necessary to provide additional characters to represent these sounds. The best, because the most easily written and conveniently joined, is a small circle, thus, °.

15. When standing alone, a distinction should be made, when naming the two forms for *s* and *z*, by calling them, when represented thus, °, °, *stroke s*, *z*, and when represented thus, °, *circle s*, *z*. When joined to a consonant the circle is of course named with it.

16. When joined to single straight consonants, the circle should be written on the right-hand side, that is, struck by a motion from right to left. See line 1.

When joined to single curved consonants, the circle follows the direction of the curve. See line 2.

17. When the circle is written between two straight consonants that form an angle at their junction, write the circle on the outer side. See line 3.

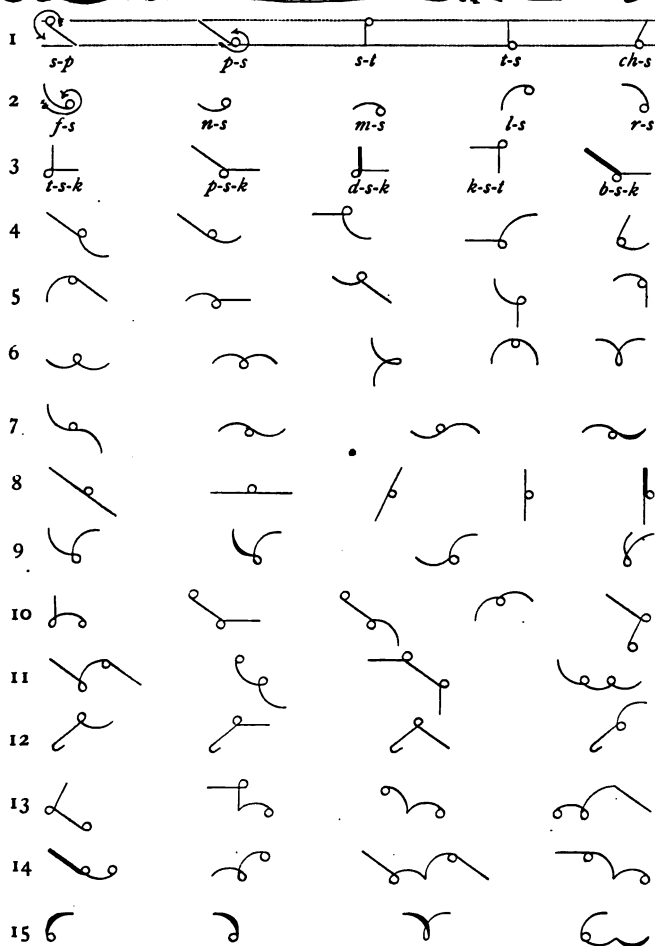
18. When the circle occurs between a straight and a curved consonant, write it on the inner side of the curved consonant. See lines 4 and 5.

19. When the circle is written between two curves, struck in the *same* direction, it should be written on the inner side of both (see line 6); but when written between two curves struck in *opposite* directions, write it on the inner side of the first curve. See line 7.

20. When the circle occurs between two straight consonants written in the same direction, write it to the first as if it were a single consonant. See line 8.

21. When the circle occurs between two curved consonants forming an angle at their junction and struck in opposite directions, it should be written on the outer side of the angle, as in line 9. Such combinations, however, are very rarely used. See Copy Book Exercise, p. 123.

Exercise on S and Z.



ADDITIONAL CHARACTER FOR *R*.

22. Like the consonants *s* and *z*, it has been found necessary to provide an additional character to represent *r* other than *r*, given in the exercise on page 27. Not that its sound is of so frequent occurrence, but on account of the curved form being in many cases awkward to join with other consonants and form graceful or flowing combinations.



23. If a curved line be drawn from the top of *t* to the end of *k*, as shown in the above diagram, the quarter of a circle will be described. A circle, as all know or may know, contains 360 degrees; this quarter circle, therefore, contains 90 degrees, which admits of being equally divided into thirds by drawing lines 30 degrees apart. The line 60 degrees from the horizontal stroke *k* is */ch*, and is *invariably* written *downward*, and the line 30 degrees from the horizontal stroke furnishes the additional character for */r*, which is *invariably* written *upward*. See exercise on the opposite page.

24. When naming the two forms for *r*, it is customary to speak of the curved form as the downward *r* and the straight form as the upward *r*.

25. When the circle *s* or *z* commences a combination and is immediately followed by the upward *r*, it should be written on the left-hand side. See lines 10 and 11. But when joining with the upward *r* in the middle or other parts of a combination, it may be written on the most convenient side. See lines 12 and 13.

26. In such combinations as *t-r-r*, *p-r-r*, *r-r-n*, *m-r-r*, etc., the upward *r* should be made double length, and with a single movement of the pen. See lines 8, and 9. See Copy Book Exercise, p. 123.

Exercise on Upward R.

1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					

LONG VOWELS.

27. Vowels are smooth harmonious sounds produced by the organs of speech, modulating but not obstructing the sounding breath as it is expelled from the lungs.

28. While all the vowels employed in the Roman alphabet are included in the phonographic vowel scale, it has been found necessary to add additional signs to represent sounds not provided for by the old scheme, *a, e, i, o* and *u*.

29. The phonographic vowel scale first provides for the six long or open sounds heard in the language. They are arranged in the following natural and convenient order:

E	A	AH	AW	O	OO
---	---	----	----	---	----

These are called the primary or long vowels, and their correct names will be heard in the beginning of the following words:

eat	ate	arm	all	oak	ooze
-----	-----	-----	-----	-----	------

30. The six long vowels are indicated by *heavy* dots and dashes placed respectively at the beginning, middle and end of a consonant. The first three vowels are represented by a dot placed near to but not touching the consonant. The last three vowels are represented by a short stroke or dash *invariably* written at right angles to the consonant but not touching it. See opposite page.

31. When a vowel is placed on the left-hand side of an upright or sloping consonant it is read *before* the consonant; and when placed on the right-hand side it is read *after* the consonant. See lines 1, 2 and 3, and 9, 10, 11.

32. When a vowel is placed above a horizontal consonant it is read *before* the consonant; and when written under, it is read *after* the consonant. See lines 3, 5, 10 and 12.

33. As the consonants *l*, *r* and *h* are struck upward, their point of commencement would be at the bottom. It is necessary, therefore, when placing vowels to these consonants, to reckon them from the bottom, that being the beginning of the letter. See lines 6, 7 and 8.

The exercise on the opposite page should be carefully copied in the student's copy book.

LONG VOWELS

following.

1 | t-e	| t-a	| t-uh	| t-aw	| t-o	| t-oo
2 / ch-e	/ ch-a	/ ch-ah	/ ch-aw	/ ch-o	/ ch-oo

3 —	—	—	—	—	—
4))))))

5))))))
--------	---	---	---	---	---

6))))))
--------	---	---	---	---	---

7 /	/	/	/	/	/
--------	---	---	---	---	---

8 /	/	/	/	/	/
--------	---	---	---	---	---

preceding.

9 | e-t	| a-t	| ah-t	| aw-t	| o-t	| oo-t
---------------	---------	----------	----------	---------	----------

10 —	—	—	—	—	—
---------	---	---	---	---	---

11))))))
---------	---	---	---	---	---

12))))))
---------	---	---	---	---	---

13))))))
---------	---	---	---	---	---

LONG VOWELS.—CONTINUED.

34. The spelling of words phonetically differs so widely from the usual method of representing them according to English orthography, that a word written both ways and compared would bear no resemblance whatever in outline or number and quality of the sounds used to represent it. The old method of spelling and writing is therefore set aside and an easier and more natural one employed, namely:

(a) To spell words by their sounds.

(b) To represent the sounds heard in words by the simplest possible signs.

(a) To spell a word phonetically is to analyze it into its phonetic elements, regardless of the number of sounds employed to represent it by the old method.

(b) To write a word phonographically is to represent only the sounds heard in it by characters of the phonographic alphabet and vowel scales, whose signs stand for the same sounds under all conditions.

35. The consonants of a word form what is termed its skeleton or outline, and must be written without lifting the pen. The vowels are inserted *afterward*.

36. A vowel placed at the beginning of a consonant is termed a *first-place* vowel; a vowel placed at the middle of a consonant a *second-place* vowel, and a vowel at the end of a consonant a *third-place* vowel.

37. The long vowels and all the vowels that follow must be pronounced as single sounds, thus: *e* as heard at the beginning of *eat*; *a* as in *ate*; *ah* as heard at the beginning of *alms*, and not as *a-itch*; *au* as *awe*, not as *a-you*; *o* as *owe*; *oo* as in *oolong*, and not *double-o*.

38. It may be difficult at first for the student to determine what are the exact sounds heard in some words. This difficulty will be easily overcome if the student will carefully note the *deliberate* utterance of words rather than their usual colloquial sound.

39. The consonant *sh*, when struck upward, must be vocalized from the bottom. See line 11.

See Copy Book Exercise, p. 124.

Words containing Long Vowels.

1	<i>t-e-m</i> team	<i>t-a-m</i> tame	<i>k-e-p</i> keep	<i>k-a-p</i> cape	<i>k-oo-p</i> coop
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					

SHORT VOWELS.

40. The short vowels resemble very closely the long vowels just explained, but their *sounds* are briefer. The following comparison of words containing short vowels and those containing long vowels will better illustrate their difference in sound:

Short vowels: *pit, pet, pat, not, nut, foot.*

Long vowels: *peat, pate, palm, nought, note, food.*

41. As the vocal organs assume nearly the same positions for the utterance of the short vowels as for those of the long vowel scale, they are consistently represented by the same characters, dots and dashes, written in the same position as for the long ones, but made lighter to indicate their brief character, thus:

i	e	ă	o	ū	ōō
┐	┐	┐	┐	┐	┐
īll	ēll	am	on	up	foot

42. It will be found more convenient, when speaking of the short vowels, to affix the letter *t* to each and call them severally, *it, et, at, ot, ut, ōōt*; but when spelling words containing them, this added *t* must of course be dropped. The short vowels must never be called *short e, short a, short ah*, etc.

43. When writing a vowel between two consonants, it is possible to place it after the first consonant or before the second. To insure uniformity of writing, therefore, the following rules for placing vowels between consonants should be observed:

FIRST-PLACE VOWELS must follow the *first* consonant.











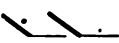


























































SECOND-PLACE VOWELS must follow the *first* consonant when they are long, and precede the *second* when short. See lines 3, 4 and 5.

THIRD-PLACE VOWELS always precede the *second* consonant. See lines 6 and 7.

44. When vocalizing such words as *poet, poem, duel*, etc., where two vowels are written between two consonants, the first vowel is written after the first consonant, and the other vowel placed before the second consonant. See line 14.













See Copy Book Exercise, p. 124.

Words containing Short Vowels.

1	 <i>p-i-k</i> <i>pick</i>	 <i>n-i-p</i> <i>nip</i>	 <i>t-i-k</i> <i>tick</i>	 <i>m-i-l</i> <i>mill</i>	 <i>p-i-l</i> <i>pill</i>
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					

WORDS CONTAINING CIRCLE AND STROKE S AND Z.

45. When vocalizing outlines containing circle *s* or *z* there is no interference with the rules for placing vowels previously given. A vowel immediately preceding a consonant stroke that has an initial circle, or a vowel immediately following a consonant stroke with a final circle, is written to the consonant as though it had no circle attached, thus:

 <i>it</i>	 <i>ache</i>	 <i>oak</i>	 <i>peak</i>	 <i>poke</i>	 <i>leap</i>
 <i>sit</i>	 <i>sake</i>	 <i>soak</i>	 <i>speak</i>	 <i>spoke</i>	 <i>sleep</i>

46. The circle *s* or *z* must *always* be read *first* when it begins, and *last* when it ends an outline.

47. When a word contains an initial circle *s*, the circle is read first, then the vowel sign, if any precedes the consonant, next the consonant, then its following vowel sign, and lastly a final circle, if there be one.

48. The circle should be used when writing words that begin or end with the *s* sound. See lines 1, 2 and 3.

49. When writing a second place *short* vowel to a combination where the circle is the second consonant, it is of course impossible to write it according to the rule for placing short vowels given in paragraph 43; in such words, write the vowel to the first consonant. See lines 4 and 5.

50. The circle *s* is made twice the size of a single circle for double *s*, pronounced *ses*, as heard in *pieces*, *paces*, *fares*, etc. See line 6. When great accuracy is desired, the large circle may be shaded on the down stroke for the sound *zez*, as heard in *roses*, *noses*, etc. See line 7.

51. Words commencing with the sound *z*, as *zeal*, *zeno*, *zinc*, etc., should be written with the stroke *z*. See line 8.

52. When *s* or *z* is the only consonant in a word, the stroke form *must* be used to give position to the vowel. See line 9.

53. When a word begins with a vowel, and is immediately followed by *s* or *z*, use the stroke form. See lines 10 and 11.

Exercise on Words containing S and Z.

1 s-l-a
stay

s-n-a-k
snake

s-p-e-k
speak

s-m-o-k
smoke

s-p-o-k
spoke

3

3

3

3

3

4

4

4

4

4

5

5

5

5

5

6 p-e-ses
pieces

6

6

6

6

7 r-o-zes
roses

7

7

7

7

8

8

8

8

9

9

9

9

9

10

10

10

10

10

11

11

11

11

11

12

12

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12

12

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13

13

14

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14

14

14

54. When a word terminates with a vowel, immediately preceded by *s* or *z*, use the stroke form. See line 12, p. 41.

55. When a word contains the double sound of *s*, and is followed by a vowel, as in *sisry*, *saucy*, etc., write the circle first, then the stroke *s*, but when *s* is final, as in *cease*, *assess*, etc., write the circle last. In such words as *saws*, *says*, etc., the stroke *z* should be used. See lines 13 and 14, p. 41.

See Copy Book Exercise, p. 125.


DIPHTHONGS.

56. A diphthong is a sound produced by the union of two simple vowels into one sound or syllable.

57. The English language contains but four perfect diphthongs. Their correct sounds will be heard by pronouncing the *italicized* portion of the following words:

by, toy, bough, few.

58. These sounds are represented by small angular marks (excepting *u*, which is curved), placed at the beginning or end of a stroke, thus:




i  ice, oi  oil, ow  owl, u  few.

59. The diphthongs do not accommodate themselves to the position of a consonant, as do the stroke vowels (which are written at right angles to the consonant), but *always* retain the direction as shown above, namely, pointing exactly up or down.






































































60. Though the sign representing the diphthong *i* is generally written in the *first* position, it would not be mistaken if written in any position, being an independent character. See lines 1 to 7.

61. The signs for *oi* and *ow* being alike, a distinction is made by writing the former in the *first* position (see lines 8 and 9), and the latter in the *third* position (see lines 10 to 13).

62. When *w* precedes the diphthongs *i*, *oi* and *ow*, the treble sounds *wi*, *woi* and *wow* are produced. See line 14, These sounds are represented thus:

wi  woi  wow 

Exercise on Diphthongs.













1	 <i>i-e</i> <i>tie</i>	 <i>b-i</i> <i>by</i>	 <i>sh-i</i> <i>shy</i>	 <i>s-i</i> <i>sigh</i>	 <i>l-i</i> <i>lie</i>
2					
3					
4					
5					
6					
7					
8	 <i>b-o-i, boy.</i>				
9					
10	 <i>b-o-w, bough.</i>				
11					
12					
13					
14	 <i>w-i-p, wipe.</i>				

THE COALESCENTS.

63. By prefixing *w* or *y* to the simple vowels *e*, *a*, *ah*, *aw*, *o*, *oo*, the double sounds *we*, *wa*, *wah*, *waw*, *wo*, *woo*, and *ye*, *ya*, *yah*, *yaw*, *yo*, *yoo*, are produced, as heard in the following words:

weed, *wade*, *waft*, *walk*, *woke*, *wood*.
ye, *yea*, *yarrow*, *yawn*, *yolk*, *you*.

64. These double sounds are conveniently represented by a small half-circle, placed respectively at the beginning, middle, and end of a consonant, thus:

					
WE,	WA,	WAH,	WAW,	WO,	WOO.
					
YE,	YA,	YAH,	YAW,	YO,	YOO.

65. These signs are made light to indicate the briefer sounds as heard in *wit*, *wet*, *yet*, etc. The broader sounds as heard in *weed*, *wade*, *walk*, *ye*, *yawn*, *yolk*, etc., require the sign to be slightly shaded. This, however, is seldom necessary, except where great precision is desired.

66. Like the diphthongs, the coalescents never accommodate themselves to the direction of a consonant to which they are placed, but are *always* written as shown above. Indeed, from the number and similarity of the signs, it is necessary that the student exercise even *extra care* to write them in the proper direction. See Exercise, p. 126.

THE INITIAL *W*-HOOK.

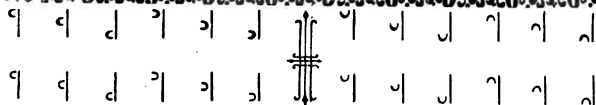
67. A small initial hook joined to *l*, the upward *r*, *m*, and *n*, expresses *w*, thus: *wl*, *wr*, *wm*, and *wn*.































68. The initial *w*-hook is read *first*, then the vowel, next the consonant, and lastly a vowel or circle, if any. See lines 6 to 10.

69. The circle *o* is written within the hook when preceding words written with the *w*-hook. See line 11.































See Copy Book Exercise, p. 126.

Exercise on Coalescents.



1	 we-p weep	 s-we-t sweet	 we-d weed	 we-d-i weedy	 s-we-p sweep	 s-we-d swede
2						
3						
4						
5						

Exercise on Initial W Hook.

6	 w-ell well				
7					
8					
9	 w-a-r wear				
10	 w-i-n win				
11	 s-w-a-r swear				

DOUBLE CONSONANTS.

70. In the English language the liquids *l* and *r* are very often found uniting with other consonants, forming, as it were, consonantal diphthongs. These sounds blend so imperceptibly that it requires no more effort to pronounce them than it does to pronounce the single consonants, as will be observed on pronouncing the following words:

Single: *pay, dug, fag, gay, peach, beach.*

Double: *play, drug, flag, gray, preach, bleach.*

71. The fact that *l* and *r* coalesce with nearly all the consonants, naturally suggests a slight modification of the *simple* letters to express these combinations. This is effected in the following beautiful way:

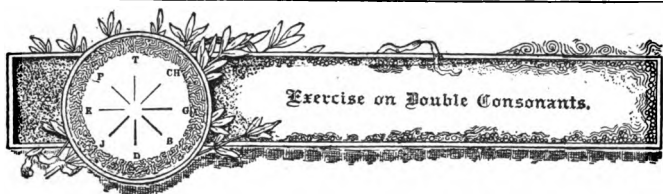
72. The initial *hook* must *never* be considered as the letter *l* or *r* when written to a consonant. It is the stem and hook *together* which form the double consonant series.

73. When naming the characters of the double consonant series, they *must* be pronounced as indivisible compounds, thus: — as *kr*, and not as *k-r*; as *pl*, and not as *p-l*. This remark applies to all the characters of the *pl* and *pr* series of double consonants.

74. The student will notice, when attempting to write the double consonants for the first time, that those of the *pr* series are much easier to form *accurately* than those of the *pl* series; hence the reason for assigning to the *pr* series the left-hand hook, and to the *pl* series the right-hand hook, and not the reverse, because the combinations *pr, tr, kr*, etc., occur five times as often as *pl, tl, kl*, etc. See opposite page.

75 The double consonant signs of the *pl* and *pr* series are vocalized the same as if they were single consonants. See paragraphs 31 and 32.

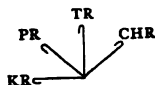
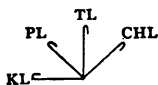
See Copy Book Exercise, p. 126.



1	pl-e plea	pl-a play	pl-e-z please	pl-ow plow	pl-ū-m plum
2	pr-i pry				
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					



DOUBLE CONSONANTS.—CONTINUED.



76. If the *left* hand be held up, with the forefinger bent as shown in the above diagram, the outline of *tl* will be seen, and by turning the hand round in the different positions, all the double consonants of the *pl* series will be formed. If the *right* hand be held up in like manner, the outlines of the *tr* series can be formed.

77. The student will observe that the *Left* hand (which word commences with *L*) forms the *l*-hook series of double consonants, and that the *Right* hand (which word commences with *R*) forms those of the *r*-hook series.







































































78. When forming the curved double consonants *fr* and *thr*, there is an apparent disorder necessitated by the form of the characters; when properly viewed, however, they are in strict analogy with the straight consonants. If the character *\ pl* be formed of a piece of wire and turned over *\ pr* will be seen; in the same way, *\ fl* reversed gives *\ fr*. It may also be observed that *\)* are not required for *rr* and *sr*, such combinations not being consonant diphthongs, and never occur in a syllable without a vowel between them. The *l* and *r* hook is never written to strokes *s* and *z*, *ing*, *w*, and *h*, nor is the *l*-hook used with *l*, or the *r*-hook with *y*, or either form of *r*.

79. The double consonant *J shl* is *always* written upward, and must *never* stand alone (for reasons which will appear subsequently). See line 13.

80. When writing the characters of the *pl* and *pr* series, the student should avoid making the hook too large—the size shown in the exercise on the opposite page is sufficiently large. When joining, however, it is not always possible to form the hook perfectly; in such cases the hook may be made slightly open. See line 14.

See Copy Book Exercise, p. 126.

Exercise on Double Consonants.

1					
	<i>fl-i fly</i>	<i>fl-o flow</i>	<i>fl-e flee</i>	<i>fl-a-m flame</i>	<i>fl-i-ng fling</i>
2					
	<i>fr-e free</i>	<i>fr-e-z freeze</i>	<i>fr-a-m frame</i>	<i>fr-e-k freak</i>	<i>fr-a-l frail</i>
3					
	<i>thr-e three</i>				
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					

THE TREBLE CONSONANTS.

81. From the series of double consonants just explained, a series of treble consonants is formed, by preceding the double consonant with the *s* sound, as heard in the words *spring*, *strip*, *stroke*, etc.









82. When *s* precedes a character of the *\pr* series of *straight* consonants, the *s* is expressed by making the hook into a circle, thus:

83. When preceding characters of the *\pl* series of *straight* consonants, the circle must be written *within the hook*, to distinguish it from the simple combination *\s-p*, etc., thus:

84. When *s* precedes characters of the *pl* or *pr* series of *curved* consonants, both the circle and the hook must be written, thus:

85. When the *\spr* series of consonants occur in the middle of a word, it is necessary to write both the circle and the hook. (see lines 10 and 11 except after *t* or *d*, where the circle must be turned to the right in order to join the treble consonants *skr*, *sgr*, *sfr*, or *svr*. See line 12.

86. When vocalizing the *spl* or *spr* series of consonants, the circle is invariably read first (in accordance with the rule explained in paragraph 46), then the vowel, next the double consonant, and lastly a final vowel or circle if any. See line 6.

87. When the treble consonants occur in the middle of a word, it is sometimes difficult to write the circle within the hook very accurately; in such words the circle is lengthened into a loop, still retaining the hook form. See lines 9 and 13.

See Copy Book Exercise, p. 127.

Exercise on Treble Consonants.

1	spr-e spre	spr-a spray	spr-i spry	spr-i-ng spring	spr-i-g sprig	spr-ü-ng sprung
2	spl-i-s splice					
3						
4						
5						
6						
7	s-a-fr sajer					
8	s-i-ol civil					
9						
10						
11						
12						
13						
14						

THE ASPIRATE, OR BREATHING *H*.

88. In English, the aspirate, or breathing *h*, is invariably followed by a vowel; for this reason the sounds indicated by it are as numerous and unlike as are the vowels it precedes.

89. To express the aspirate *h* by an absolute sign would occasion graceless and awkward outlines. It is, therefore, represented in several ways, viz. :

1. The stroke form */h* which is *invariably* written *upward*, and used when *h* is the only consonant in a word. See line 1. The stroke *h* is also used with other consonants. See lines 2 and 3.

2. By writing a small dot before the vowel sign preceded by the aspirate. See line 4.

3. By a small slanting tick struck downward, in the direction of *ch*, at the beginning of *k*, *g*, stroke *z*, *l*, downward *r*, *m* and *w*. See lines 5 to 11. The tick aspirate may sometimes be conveniently joined to the double consonants. See line 12. And also be used in the middle of a word. See line 12.

The tick aspirate is always read *first* when it begins an outline.

4. When the aspirate precedes words written with the *w* hook, it is conveniently expressed by thickening of the hook. See line 13, opposite page.



















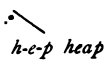





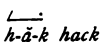















































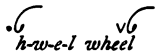









90. The dot aspirate should be placed at the *side* of dash vowels and not at the end. When preceding dot vowels the dot aspirate should be so written that a line connecting the two dots would be at right angles to the consonant.

91. When *s* follows an initial *h*, as in *husky*, *hasten*, *house*, etc., the stroke *h* should be used. See line 14.

92. There is no danger of the dot aspirate being mistaken for a short vowel, as a short vowel never occurs, in English, before another vowel in the same position.

See Copy Book Exercise, p. 128.

Exercise on Words containing the Aspirate.

1	 h-a hay	 h-aw haw	 h-o hoe	 h-i-s hiss	 h-ow-s house	 h-u-z haze
2						
3						
4	 h-e-p heap					
5	 h-a-k hack					
6						
7						
8						
9						
10						
11						
12						
13	 h-w-e-l wheel					
14						

THE *N* HOOK.

93. A convenient and beautiful way of representing *n*, other than by the stroke form \smile *n*, which has been given, is to express it by a final hook, written on the left-hand side of upright and sloping characters (see lines 1, 2 and 3), and on the under side of horizontal strokes. See line 4.

94. After curves the *n* hook follows the direction of the curve. See lines 5 and 6.

95. The *n* hook can be joined to any of the *single* consonant strokes, straight or curved (see lines 1 to 6), and to any consonant with an initial appendage.

96. Like the circle *s*, the *n* hook is always read *last* when it ends an outline.

97. The student will now understand why the outline \smile can not represent *shl*, when standing alone. See paragraph 79. Such outline, when standing alone, or written downward, being *shn*. See line 5.

98. The *n* hook may be used with advantage in the middle of a word, when the stroke form would give a poor outline. See line 7.

99. By making the *n* hook on straight letters into a circle, *s* or *z* is added; thus, \searrow *psn*, \downarrow *ins*, — *kns*. See line 8. To express a simple stroke with *s* or *z* attached, would be to write the circle on the other side of the stroke; thus, — *ks*, \searrow *ps*, \downarrow *ts*, etc.

100. After curved letters, followed by the *n* hook, *s* or *z* is expressed by writing the circle within the hook. See line 9.

101. The *n* hook, followed by *s* or *z*, may sometimes be conveniently employed in the middle of a word. See line 10.

102. To express a vowel *after n*, the stroke *n* must be used to give position to the vowel, thus:

\smile *Fanny*, \smile *money*, etc. See line 11.

103. To express *n-ses*, as heard in *dances*, *prances*, *tenses*, etc., the *ns* circle on *straight* letters may be made twice the usual size. See lines 12 and 13. But *fences*, *flounces*, etc., must be written with the stroke *n*, as it is impossible to write a large circle within the *n* hook.

See Copy Book Exercise, p. 128.



1	<i>p-i-n</i> pine	<i>p-a-n</i> pain	<i>b-o-n</i> bone	<i>t-o-n</i> tone	<i>pl-a-n</i> plain	<i>s-p-i-n</i> spine
2						
3						
4						
5						
6						
7						
8	<i>p-a-n-s</i> pains					
9						
10						
11						
12	<i>a-ā-n-ses</i> ances					
13						
14						

MP, MR, AND NR.

104. The sound *mp*, as heard in *pomp*, *pump*, *plump*, *jump*, etc., being of frequent occurrence, is conveniently represented by a separate sign, namely, a shaded $\frown m$; thus, $\frown mp$. See lines 1, 2 and 3. The student will notice, by referring to page 19, that up to this time the shaded form of *m* has not been employed.

105. The sign \frown (used to represent *mp*) may sometimes be used to represent the sound *mb*, as heard in *embargo*, *embellish*, etc. See line 4. The sign should never be used to represent *mb* when the word written with it is liable to conflict in meaning with one employing it as *mp*.

106. The tick *h* may be written to *mp* or *mb* in such words as *hemp*, *hump*, etc. See line 5.

107. *R* may be added to the consonants $\frown m$ and $\frown n$ by a small initial hook written to the shaded form; thus, $\frown mr$, $\frown nr$. See lines 6 and 7.

108. It is necessary to shade *m* and *n* when they take the *r* hook to distinguish them from $\frown wm$ and $\frown wn$. See paragraph 67.

LR, RL, ML AND NL.

109. A large initial hook written to *l*, *r*, *m* and *n*, expresses the double consonants $\hookleftarrow lr$, $\hookleftarrow rl$, $\hookleftarrow ml$ and $\hookleftarrow nl$. See lines 8 to 13.











































110. These are termed the irregular double consonants because they differ somewhat from the general rule for formation of double consonants explained in paragraph 76.

111. The initial hook is made large in this series, to distinguish it from the small *w* hook explained in paragraph 67.





































112. These signs are vocalized the same as those of the *pl* and *pr* series of double consonants.

See Copy Book Exercise, p. 129.

Exercise on Pp or Pp, Pp and Pp.

- | | | | | | | |
|---|---|---|---|---|---|---|
| 1 | 
p-ô-mp
pomp | 
p-û-mp
pump | 
pl-û-mp
plump | 
v-â-mp
vamp | 
th-û-mp
thump | 
tr-â-mp
tramp |
| 2 |  |  |  |  |  |  |
| 3 |  |  |  |  |  |  |
| 4 | 
ë-nib-â-r-g-o
embargo |  |  |  |  |  |
| 5 |  |  |  |  |  |  |
| 6 | 
u-mr
humor |  |  |  |  |  |
| 7 |  |  |  |  |  |  |

Exercise on Tr, Bl, Bl and Bl.

- | | | | | | | |
|----|--|---|---|---|---|---|
| 8 | 
k-â-tr color |  |  |  |  |  |
| 9 | 
pl-oo-rl plural |  |  |  |  |  |
| 10 | 
k-â-ml camel |  |  |  |  |  |
| 11 | 
t-û-ml tunnel |  |  |  |  |  |
| 12 |  |  |  |  |  |  |
| 13 |  |  |  |  |  |  |

THE *F* OR *V* HOOK.

113. *F* or *v*, when following *straight* consonants, is expressed by a *small* final hook; on the *right-hand* side of upright and sloping consonants, and on the upper side of horizontal strokes. See lines 1 and 2. The *f* or *v* hook *can not* be written to curved consonants.

114. When precision is necessary, the *f* hook may be thickened for *v*. See lines 4 and 5.

115. The *f* or *v* hook, when joined to the upward *r* and *h*, must be written on the upper side. See line 3.

116. To express a vowel after *f* or *v*, the stroke form must be used to give position to the vowel. See line 6.

117. The circle *s* or *z* may be added to an *f* or *v* hook by writing it within the hook. See line 7.

118. The *f* or *v* hook may be conveniently used in the middle of a word. See line 8.

119. The *f* or *v* hook is read in the same manner as the *n* hook, and the circle *s* when it ends an outline, that is, being always read last.

DOUBLE-LENGTH CURVED SIGNS.

120. The frequent occurrence of *thr*, *tr*, *dr*, etc., in the English language, has led to a briefer mode of representing such sounds, other than by the use of the double consonants explained on pages 46 and 48.

121. When a *curved* consonant is written twice its usual length, it expresses the addition of *) thr*. See line 9.

122. Doubling a curve also adds *tr* (see line 10) and *dr*. See line 11.

















































123. Doubling the consonant *ing* adds *kr* or *gr*. See line 12.

124. *Mp* or *mb* may be doubled to add *er*. See line 13.































125. Vowels and diphthongs when written to lengthened curves, must be read *before* the added consonants *thr*, *tr*, *dr*, etc.; but when a double-length curve ends with a circle or *n* hook, the added consonants must be read before the circle or hook. See line 14.

See Copy Book Exercise, p. 130.

Exercise on the *E* or *V* Hook.

1	 <i>p-ü-f</i> puff	 <i>ch-ä-f</i> chaff	 <i>t-ü-f</i> tough	 <i>br-e-f</i> brief	 <i>bl-ü-f</i> bluff	 <i>str-i-f</i> strife
2						
3						
4	 <i>pr-oo-v</i>	 <i>ch-ä-f</i>	 <i>t-ü-f</i>	 <i>br-e-f</i>	 <i>bl-ü-f</i>	 <i>str-i-f</i>
5						
6						
7	 <i>p-ü-f-s</i>	 <i>ch-ä-f</i>	 <i>t-ü-f</i>	 <i>br-e-f</i>	 <i>bl-ü-f</i>	 <i>str-i-f</i>
8						

Exercise on Double-length Curves.

9	 <i>f-ë-thr</i>	 <i>thr</i>	 <i>f-ë-thr</i>	 <i>thr</i>	 <i>f-ë-thr</i>	 <i>thr</i>
10	 <i>m-ä-tr</i>	 <i>ä-tr</i>	 <i>m-ä-tr</i>	 <i>ä-tr</i>	 <i>m-ä-tr</i>	 <i>ä-tr</i>
11	 <i>w-ü-n-dr</i>	 <i>ü-n-dr</i>	 <i>w-ü-n-dr</i>	 <i>ü-n-dr</i>	 <i>w-ü-n-dr</i>	 <i>ü-n-dr</i>
12	 <i>t-i-ing-kr</i>	 <i>i-ing-kr</i>	 <i>t-i-ing-kr</i>	 <i>i-ing-kr</i>	 <i>t-i-ing-kr</i>	 <i>i-ing-kr</i>
13	 <i>t-ë-mp-ers</i>	 <i>ë-mp-ers</i>	 <i>t-ë-mp-ers</i>	 <i>ë-mp-ers</i>	 <i>t-ë-mp-ers</i>	 <i>ë-mp-ers</i>

THE WAY HOOK.

126. The semi-consonant *w*, following *t*, *d*, *k* and *g*, coalesces with these letters in a manner similar to the liquids *l* and *r* (which form the double consonants), producing the sounds *tw*, *dw*, *kw* and *gw*. These sounds are represented by a large initial hook written on the *l* hook side of the consonant, thus:



TW



DW



KW



GW

127. These signs are vocalized the same as the single and double consonants (see paragraphs 31 and 32), the vowel being read first when placed before the sign (see exercise), and last when following the sign. See lines 1 to 6.

128. The circle *s*, when preceding these signs, must be written within the hook, and vocalized according to the rule for reading the circle *s*, given in paragraph 46. See line 6.

129. The large initial hook, for the expression of *way*, is not confined to the strokes *t*, *d*, *k* and *g*, but may be written to *p* and *b*, when writing words of foreign origin.


























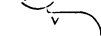










THE SHUN HOOKS.

130. The termination *shun*, *zhun*, etc., as heard in the following words, *caution*, *nation*, *fashion*, *option*, *derision*, *vision*, is expressed by a large final hook, which is generally written on the most convenient side of straight letters (see line 7), but *always* following the direction of curved letters. See line 8.











































131. When *t* or *d*, without an initial appendage is followed by the *shun* hook it should be written on the right hand side of the stroke, but when the stroke takes an initial appendage, write the hook on the side *opposite* the appendage to avoid giving a curved appearance to the outline.

132. On all other straight strokes without an initial appendage the *shun* hook is written on the side opposite the accented vowel (see

Exercise on the May Book.

- | | | | | | | |
|---|--|---|--|---|---|--|
| 1 | 
<i>tw-i-n</i>
twine | 
<i>tw-i-s</i>
twine | 
<i>tw-i-g</i>
twig | 
<i>tw-a-n</i>
twain | 
<i>tw-i-l</i>
twill | 
<i>tw-i-n</i>
twin |
| 2 | 
<i>kw-i-k</i>
quick |  |  |  |  |  |
| 3 | 
<i>dw-ē-l</i>
dwell |  |  |  |  |  |
| 4 | 
<i>gw-ē-l-f-s</i>
guelfs |  |  |  |  |  |
| 5 |  |  |  |  |  |  |
| 6 |  |  |  |  |  |  |

Exercise on the Shun Books.

- | | | | | | | |
|----|--|---|---|---|---|---|
| 7 | 
<i>p-ā-shun</i>
passion |  |  |  |  |  |
| 8 | 
<i>f-ā-shun</i>
fashion |  |  |  |  |  |
| 9 |  |  |  |  |  |  |
| 10 |  |  |  |  |  |  |
| 11 | 
<i>p-o-s-i-shun</i>
position |  |  |  |  |  |
| 12 |  |  |  |  |  |  |
| 13 | 
<i>o-sh-n</i>
ocean |  |  |  |  |  |

line 7), except when the hook is used in the middle of a word, where a non-observance of this rule sometimes secures a better outline. See line 9, p. 61.

133. The circle *s* or *z* is added to the *shun* hook by writing it within the hook. See line 10, p. 61.

134. *Shun* is also expressed by a small hook, formed by continuing the line of a circle (either *s* or *ns*) through the stroke. See lines 11 and 12, p. 61. This is called the *backward shun hook*, and is vocalized for a first or second-place vowel only, first-place vowels being written before the hook, and second-place vowels after it. See lines 11 and 12, p. 61.

135. The backward *shun* hook may be conveniently used in the middle of a word. See line 12, p. 61.

136. The circle *s* or *z* is added to this hook, as in line 12, p. 61.

137. When *sh* and *n* are the only consonants in a word, the letter *sh* with the *n* hook must be used. See line 13, p. 61.

See Copy Book Exercise, p. 131.

LOGOGRAMS.

138. Though the English language contains many thousands of words, it is an established fact, that a little more than one hundred and fifty different words, by being frequently repeated, forms more than one-half of all that is contained in a sermon, speech, newspaper, or debate. Such being the case, it has been thought best to give these words abbreviated forms; that is, to write only a *part* of their true outline, that part being chosen which will best represent or suggest the full word.

139. In Phonography the most frequent words in the language are represented by the single and compound letters of the phonographic alphabet. To write such words as *the*, *and*, *an*, *that*, etc., in full would occasion an unnecessary waste of time and labor, nor would these words, thus written, be more legible than when expressed by one simple and distinct character.

140. Abbreviating words thus does not detract from the philosophic nature of Phonography, nor should the student, for a moment,

suppose that he is memorizing arbitrary signs for the brief expression of certain words.

141. Abbreviating words, for the most part, is simply omitting the vowels, and expressing the word by its simple outline, thus, | *t* represents *it*, | *d*, *do*, and \ *p*, *up*.

142. If the word *the* be pronounced and its sound continued, it will flow, as it were, into the sound *e*. This word, therefore, is expressed by writing the vowel *e* (a heavy dot) above the line the height of the letter | *t*. See next page.

143. Words so abbreviated are called *grammalogues*, or *sign-words*, and the shorthand letters that represent them are called *logograms*, or *word-signs*.

METHOD OF PRACTICE.

144. The table of logograms on the next page, and those that follow, should be memorized by the student. This is best done by writing a line of each in the copy-book several times, pronouncing the word as its outline is being struck. Associating the word and its outline in this manner will soon lead the student to strike the abbreviated form without hesitation, and to become so familiar with all words so abbreviated that it will require no effort to recall its sign.

145. While it is of great importance that the student should be able to write the logograms correctly, it is of no less importance that he be able to recognize them when called upon to read what he has written. It is therefore recommended, that after writing the logograms repeatedly in the copy-book, as mentioned in the above paragraph, the sentences on the page accompanying each new table of logograms be read and carefully copied, after which they should be transcribed into longhand, and written from another's dictation and compared with the engraved exercise. Should it be found to contain many errors, it may be accepted as sufficient evidence, that the lesson has not been mastered, and he is strongly advised to rewrite it. The time thus spent could not be better employed.

SIMPLE LOGOGRAMS.

• the.*	˘ to.	) was.	∕ will.
• a.	˘ we.*	/ which.	∕ are.
• an <i>or</i> and.	˚ is <i>or</i> his.*	˘ for.	∕ shall-t.
˘ I.*	˚ as <i>or</i> has.	(think.	˘ in.*
˘ aye* (<i>yes</i>).	˘ he.*	˘ have.	˘ up.
˘ how	| it.	˘ when.*	(them.
˘ you.	˘ be.	˘ me <i>or</i> my.*	∕ well.
˘ of.*	| do.	˘ him.	x (<i>period</i>).

146. The logograms in the above table, and those that follow are written above the line when followed by an asterisk [*].

147. The two most frequent words in the language are *the* and *a*, they are therefore provided with the briefest possible forms, namely, a heavy dot, *the* being expressed by writing the dot on the upper line when double lined paper is used, and above the line (the height of | *t*), when single line paper is used; *a* is expressed by writing the dot on the lower line.

148. When the name of a letter is the same as the sound of a word, it is termed a *natural* grammalogue, thus ˘ *be*, ˘ *I*, ˘ *you*, etc.

149. The words *and* and *an* are represented by a small dot written on the lower line.

150. A distinction is made when writing the logograms for *I* and *aye* by making the down stroke on the character representing *aye* slightly shaded. See table above.

151. When great precision is required the logograms *is*, *as*, may be aspirated for *his*, *has*, by writing a small dot before the circle. See examples in lines 11 and 12,

152. The ordinary period being employed to represent words, a small cross is used to represent this mark of punctuation. See table above. See Copy Book Exercise, p. 132.

Exercise on Simple Logograms

1. | \ . \ | \ x
2. / | \ | . x
3. . | x
4. \ \ , . x
5. | , | x
6. (| \ x
7. - \ x
8. | \ \ | x
9. | \ \ (x
10. / | \ | . , . .
 \ | . \ / x
11. \ x
12. | . . x
13. (| x

VOWEL LOGOGRAMS.

all*	too-two	already*	before	ought*	who
of*	to	or*	but	on*	should

153. By writing the stroke vowels *aw*, *o*, *oo*, in each of the directions as shown in the above table, six distinct characters can be obtained, which are used to represent the words *all*, *too-two*, *already*, *before*, *ought*, *who*. On pronouncing these words carefully it will be noticed that all contain broad, open, sounds, for this reason the signs used to represent them are slightly shaded.

154. By making the same characters light, provision is made for another set of very frequently occurring words; namely, *of*, *to*, *or*, *but*, *on*, *should*. It will be noticed in these words that the vowel has a more acute accent than those mentioned in the above paragraph, for this reason their signs are made light.

155. When writing the vowel logograms on double lined paper (which is recommended), those in the first position should just touch the upper line, and those in the second position should rest upon the lower line. See table above. When single line paper is used, those in the second position should rest upon the line, and those in the first position should be written above the line the height of the letter *t*.















156. The logograms in the above tables are all struck down, except *on* and *should*, which are *invariably* written upward in the direction of */r*, to avoid making the stroke heavy, and to distinguish them from the logogram */he*, which is *invariably* struck down, in the direction of *ch*. See table, p. 64.

157. The vowel logograms can be easily committed to memory, by repeating them in the order in which they are presented in the above paragraphs, writing each as its name is pronounced in the Copy Book. See Copy Book Exercise, p. 133.

Exercise




- 1 \wedge . \vee \cup \perp \searrow $_$ \circ \swarrow $_$ \cup \times
- 2 \searrow \perp \circ $_$ \wedge \swarrow \circ $_$ \cup \searrow $_$ \circ \times
- 3 \swarrow \swarrow \searrow \perp \perp \perp \searrow $_$ \searrow $_$ $_$ $_$ \times
- 4 $_$ \swarrow \swarrow $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ \times
- 5 \vee \swarrow \swarrow $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ \times
- 6 \wedge \swarrow \searrow $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ \times
- 7 \vee $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ \times
- 8 \vee $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ \times
- 9 $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ \times
- 10 \wedge \swarrow \searrow $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ \times
- 11 $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ \times
- 12 \vee $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ \times
- 13 \vee $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ \times
- 14 \searrow \perp \circ \swarrow \perp $_$ $_$ $_$ $_$ $_$ $_$ $_$ $_$ \times

W AND Y LOGOGRAMS.

 we*	 with*	 were	 what*	 would
 ye*	 yet	 beyond*	 you	
 way	 your	 well	 where	
	 { when* one			

158. By the position of a logogram, is meant the place it occupies with reference to the line of writing, whether on or above it. In the Corresponding Style of Phonography there are but two positions, namely, above the line, or *first position*, and on the line, or *second position*. When using double-ruled paper, the upper line is the first position. In the above table, *we*, *with*, *what*, *ye*, and *beyond* are in the first position, and *were*, *would*, *yet*, and *you* in the second position.

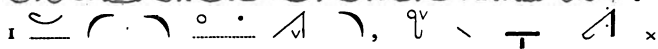
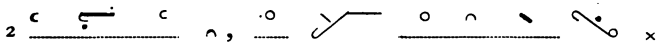
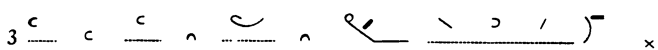

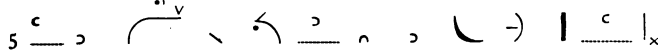
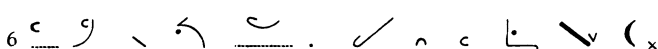
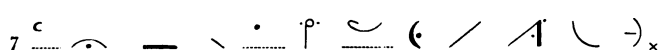


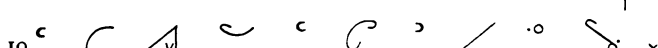


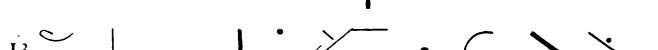

159. *We* and *with*, having the same sign, a distinction is made, by making that for *we* slightly shaded to indicate its broad or open sound, and writing the sign for *with* light because of its light or brief sound. The signs for *ye* and *you* are also shaded.

160. With the exception of *we*, *ye*, and *you*. The stroke forms  *w* and  *y*, should be employed when writing words that contain only vowels in addition to these letters. The stroke  *w* should also be used in all words where *w* is preceded by a vowel as in *away*, *awake*, *await*, etc., and when writing words where *w* is preceded or followed by the *s* or *z* sound, as in *sway*, *swab*, *wise*.

161. When two words, joined by a brace, are placed to one sign, as *when*, *one*, in the above table, it signifies that the word in the upper line is represented by writing the sign in the first position, and the word in the second line by writing the sign in the second position. See Exercise on the opposite page.

See Copy Book Exercise, p. 133.

Exercise on Tel and Y Logograms.

- 1  x
- 2  x
- 3  x
- 4  x
- 5  x
- 6  x
- 7  x
- 8  x
- 9  x
- 10  x
- 11  x
- 12  x
- 13  x
- 14  x

SIMPLE STROKE LOGOGRAMS.

\ up	\ be	| it	| do [*]
/ which	/ advantage	/ will	/ are
\ for	\ have	(think	(them
) so	) was	/ shall-t	/ usual-ly
— { kingdom, common* come		— { give-n* together, go	
— { me or my* him or may		— { in or any* no or know	— { thing* language

162. When a sign has a word printed opposite it with more than one termination joined by a hyphen as *shall-t*, *usual-ly*, *give-n*, or two words joined by the word *or* as, *me or my*, *in or any* (see table above), the same sign is used to represent them. There is no danger of such words clashing, as the context always determines which word is intended.

163. The position of a horizontal logogram, whether *on* or *above* the line is usually determined by the accented vowel of the word it represents. The logogram being written in the first position for words containing first-place vowels as, *me*, *my*, etc., and in the second position for those containing second-place vowels as *may*, *no*, *go*, etc.























































































































































164. Though the words *any* and *no* contain second-place vowels, being of opposite meaning, a distinction is made by writing the sign in the first position for *any*, and in the second position for *no*. See table above.

165. Logograms which fill the whole line of writing, as \ *up*, \ *be*, etc. are only written in the second position.

166. The circle *s* or *z* may be added to a logogram, to form the plural number of a noun; as, *language*, *languages*, or the third person singular of a verb in the present tense; as, (*think*, (*thinks*, or the possessive case; as, | *it*, | *its*.

See Copy Book Exercise, p. 134.

Stroke Logograms.

- 1   (  ,       x
- 2       ,    x
- 3 |           x
- 4            x
- 5 |           x
- 6            x
- 7     ,      x
- 8 |            x
- 9            x
- 10 |            x
- 11            x
- 12 |      ,      x
- 13            x
- 14            x

LOOPS *ST* AND *STR*.

167. The sound *st*, as heard in the words *pa st*, *po st*, *boa st*, etc., is expressed by a loop written on the right hand side of upright and sloping strokes (see line 1), and on the upper side of *upward r*, *h* and horizontal strokes. See line 2.

168. After curves the loop *st* follows the direction of the curve. See line 3.

169. The loop *st* is read the same as the circle *s*. See paragraphs 46 and 47.

170. The loop *st* may be written to any consonant stroke, with or without an initial appendage. See line 4.

171. After *l*, *r*, *n*, and *h*, *zd* is expressed by shading the down stroke of the loop. See line 5.

172. When used initially, the loop *st* is written as in line 6. and vocalized as for the circle *s*.

173. The loop *st* may be used before the straight letters of the *pr* series of double consonants to write such words as *steeper*, *stutter*, *stagger*. See line 7.

174. By continuing the *n* hook on straight letters into a loop, *ns'* is expressed, as heard in *pranced*, *entranced*, and *glanced*. See line 8.

175. The circle *s* when following the loop *st* is written as in line 9.

176. When convenient, the loop *st* may also be used in the middle of an outline. See line 10.

177. A loop made twice the size of the loop *st*, expresses *str*, as heard in *pla ster*, *po ster*, *bli ster*, and may be written on both straight and curved consonants. See line 11.





















































































178. By writing the loop *str* on the *n* hook side of straight consonants the sound *nstr* is expressed, as heard in *spinster*, *punster*, etc. See line 12. The loop *nstr* can not be used on *curved* consonants.

179. The circle *s* when following the loop *str* or *nstr* is written the same as when following the loop *st*. See lines 12 and 13.

180. The loop *str* may be used initially, or in the middle of an outline. See line 14.

See Copy Book Exercise, p. 134.

Exercise on Loops St and Str

1	 p-ä-st past	 p-o-st post	 b-o-st boast	 t-a-st taste	 b-e-st beast	 tr-ü-st trust
2						
3						
4						
5	 kr-i-s-t-ä-l-i-zd crystallized					
6	 st-ä-p step					
7	 st-e-pr steeper					
8	 pr-ä-nst pranced					
9	 n-ä-st-s nests					
10	 ä-r-t-i-st-ik artistic					
11	 pl-ä-str plaster					
12	 s-p-i-nstr spinster					
13	 p-o-str-s posters					
14	 str-i-ng string					

INITIAL HOOK LOGOGRAMS.

principal-le-ly	member remember-ed	tell, till
truth	dear	call* difficult-y
care	full-y	from
every, very	three	their, there
sure	pleasure	Mr., remark* more
	near, nor*	

181. The characters of the *pl* and *pr* series of double consonants, and other strokes written with an initial hook, are used as logograms, forming what is termed The Initial Hook Series of Logograms. See table above.

182. The horizontal strokes of this series, are written in two positions *on* and *above* the line, according to the words they represent. See paragraphs 158 and 163.

183. The student will find it very profitable when studying these logograms, to pronounce the character and then the word it represents, the close relationship existing between the two, being so pronounced that many by repeating them twice, will have them committed to memory.

184. When the same logogram is used to represent the present and past tense of a verb, as *remember*, *remembered*, or an adjective and adverb, as *full*, *fully*, they are such words as will not conflict in meaning. See table above.

185. It is not necessary for the student who finds it a task, to memorize all the logograms as they are presented, though of course it is better to do so. Those who experience this difficulty may gradually adopt such of them as they feel the need, and can conveniently remember.

186. The circle *s* or *z* may be added to the Initial Hook Logograms as explained in paragraph, 166.

See Copy Book Exercise, p. 135.

Initial Hook Logograms

1 | bv x

2 | x

3 | p

4 | x

5 | x

6 | x

7 | ex

8 | x

9 | x

10 | x

11 | x

12 | x

13 | x

14 | x

THE HALVING PRINCIPLE.

187. By halving any of the single, double, or treble consonants (except those in paragraph 188) with or without a final appendage, *t* or *d* is added, according as the stroke is light or heavy, *t* being generally added when the stroke is light. See line 1 and *d* when the stroke is heavy. See line 2.

188. The strokes $\smile ng$, $\backslash w$, $\frown y$, and $\frown mp$ are never halved. *mp* may be halved when final hook is used—*impend*, *impound*, *impugned*.

189. A vowel written *before* a half-length stroke is read *before* the consonant, and added *t* or *d*. See line 3. A vowel written *after* a half-length stroke is read *next* to the primary single, double, or treble letter but *before* the added *t* or *d*. See line 3.

190. When a half-length stroke terminates with an *n*, *f* or *v* or *shun* hook, the added *d* is expressed by shading the hook. See line 4.

191. The circle *s* or *z* written to half-length strokes, is read *after* the added *t* or *d* and in accordance with the rule for circle *s*.

192. A distinction is made between the strokes $\smile nt$, $\backslash rt$, $\frown lt$, and $\frown mt$, and those taking the added *d*, by giving the latter shaded forms thus, $\smile nd$, $\backslash rd$, $\frown ld$, and $\frown md$. See line 5.

193. The stroke $\frown lt$ when standing alone is written upward, but when used in the middle of a word may be struck either upward or downward being vocalized from the point at which it is struck. $\backslash rd$ and $\frown ld$ are always struck downward. See line 6.

194. A half-length *s* is generally struck downward, but when more convenient it may be struck upward. See line 7.

195. Strokes written with the initial *w* or final *f*, *v*, *n*, or *shun* hooks may be halved for either *t* or *d*. See line 8.









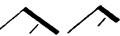



































































































196. When the present tense ends with a full-length stroke, halve it to form the past tense, but when the present tense ends with a half-length stroke, add a full-length *d* to form the past tense, and when it will not form an angle, disjoin it. See line 9.

197. When writing such words as *liked*, *kicked*, *mapped*, etc., the full-length *t* or *d* should be used to form the past tense. See line 10.

198. When *t* is the last consonant in a word, and forms no angle with the one preceding it; the past tense is formed by a half-length *t* disjoined. See line 11.

199. The advanced writer may use the halving principle to express either *t* or *d*. See line 12. See Copy Book Exercise, p. 136.

Halving Principle.

- 1     
pik-t picked, trūk-t tracked, bak-t baked *nīp-t nipped*
- 2     
kaj-d caged *plag-d plagued* *rūb-d rubbed* *bēg-d begged*
- 3        
ūkt-act *pāt-pat*
- 4        
bēn-d bend
- 5        
nī-t night *ne-d need, re-d read*
- 6       
pēl-t-ng pelling
- 7        
lēnēs-t leanest
- 8         
wīl-t wilt
- 9         
- 10       
- 11        
du-tēd dated
- 12        
bu-t-īfūl beautiful
- 13         
rēn-t rent
- 14         
nām-d named

FINAL HOOK LOGOGRAMS.

The *N* Hook.

↘ open, upon	↘ been	⋮ than, then
→ can	→ again, gain	ten
↪ alone	↓ done	↘ Phonography
	/ general-ly	
↪ { men*	↪ { opinion*	
man	known	

The *F* and *V* Hook.

↘ above	↓ whatever	↓ differ-ed-ence-ent	→ gave
---------	------------	----------------------	--------

The *Shun* Hook.

↘ objection	/ generation	→ occasion
↪ motion	↪ nation, notion	↘ subjection

200. The upward *r*, when standing alone is never halved, except when written with an initial or final appendage. See line 13, p. 77.

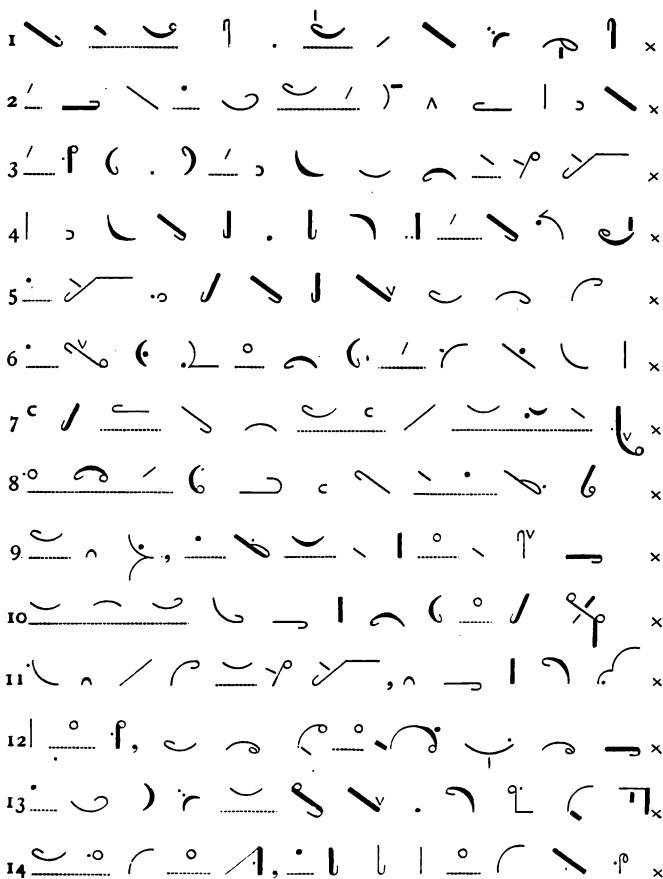
201. As a rule the halving principle should never be used, unless the stroke halved makes a distinct angle with the stroke preceding it, but when a light stroke is written to a half-length heavy curve, a non-observance of this rule sometimes secures a more convenient outline. See line 14, p. 77.

202. The final hook logograms are all written in accordance with the rules explained in paragraphs 163 and 165.

203. Writing words in position should not be confined simply to logograms, but should be observed when writing words whose outlines do not fill the whole line of writing. Outlines containing first-place vowels, as *king* and *knock* being written in the first position, and those containing second and third-place vowels being written in the second position.

204. The circle *s* or *z* may be written to any of the final hook logograms. See lines 1 and 8.

See Copy Book Exercise, p. 138.



HALF-LENGTH LOGOGRAMS.

∩ particular-ly*			∩ {light* let, late
∩ opportunity, part	∩ child*	∩ glad	∩ {Lord, read* word
∩ spirit*	∩ {gentlemen* gentleman	∩ great	∩ world
∩ {build* bold	∩ could	∩ after	∩ {might* met
∩ {brought* bread	∩ {called* cold	∩ {find* faint	∩ {immediate-ly* made
∩ {behind* bent, bend	∩ {accord-ing-ly* cared	∩ vote	∩ mind*
∩ told	∩ quite*	∩ thought*	∩ {not* nature
∩ toward, trade	∩ {cannot* account	∩ {that* without	∩ went, wont
∩ did*	∩ {God* good	∩ short*	∩ under

205. The strokes formed by the halving principle, afford abundant material for the representation of a large class of words containing but one vowel, and terminating with *t* or *d* as *thought*, *brought*, *quite*, *great*, *build*, *cold*, etc. See Table above.

206. The half-length strokes are also used to represent words containing more than one vowel or consonant, when the name of its outline readily suggests the word, as *prt* represents *particular* or *particularly*. In the following sentences: *I am very prt about such things* would be readily understood *I am very particular about such things*, and, *I prt dislike him* to be *I particularly dislike him*. The context in every case will determine the exact word. See exercise opposite page.

207. It will be seen by referring to the table above, that upright and sloping logograms are written in *position* as well as horizontals. This can be done only with the half-length strokes as their outlines do not fill the whole depth of the line of writing.

208. The word *read*; present tense of the verb, is written with the half-length shaded *r* (see table above), and the past tense and participle with the upward *r* and stroke *d*, vocalized.

See Copy Book Exercise, p. 139.

Exercise on the Half-length Logograms.


$\frac{2}{\sqrt{\pi}} \int_0^x e^{-t^2} dt = 1$

$$3^c \uparrow (\text{---} \smile \text{---} , \text{---} \cap \text{---} , \text{---} \diagup \text{---} , \text{---} \diagdown \text{---} , \text{---} \text{---} \text{---})^*$$

4^c (/ | | ~ a \ √ 9 . v ~ e n ())_x

5 $\overset{v}{\rule{0.5cm}{0.4pt}}$ \curvearrowright $\overset{c}{\rule{0.5cm}{0.4pt}}$ \smile \diagdown $\overset{\curvearrowright}{\rule{0.5cm}{0.4pt}}$ $\overset{\curvearrowright}{\rule{0.5cm}{0.4pt}}$ \diagdown $\overset{\curvearrowright}{\rule{0.5cm}{0.4pt}}$ $\overset{\cdot}{\rule{0.5cm}{0.4pt}}$ $\overset{\cdot}{\rule{0.5cm}{0.4pt}}$ \curvearrowright $\rule{0.5cm}{0.4pt}$ \times

6 $\frac{c}{\dots}$ \diagdown $e \frac{\dots}{\dots}$ \diagup $\frac{c}{\dots}$ \diagdown $\frac{\dots}{e}$ $\frac{\dots}{\dots}$ \times

7. 

[illegible]

9 (1 -) (1 . 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 10

[illegible]

ii. — — — — —

$\frac{0}{\sqrt{x}} \sim x^{-\frac{1}{2}}$

$I_3 = \frac{1}{2} \rho A v^2$

I4^c $\int \frac{\cdot p (/)}{\dots} \dots = \dots \dots \dots$

SPECIAL VOCALIZATION.

209. For convenience in writing, as well as to secure graceful outlines and greater speed, the double consonants (especially those of the *pl* and *pr* series) are intervocalized, by expressing the vowel between the stem, and the *l* or *r* expressed by the hook, for such words as *dear*, *cheer*, *dark*, etc. This is effected in the following way:

210. To express dot vowels when *long*, write a small circle *before* the stroke, in the same position which the simple vowel would occupy, and when the vowel is *short*, write the circle *after* the stroke in the same manner. See lines 1 and 2.

211. When, however, the position of the consonant signs render it inconvenient to observe the above rule, the circle may be written on either side to express a long or short vowel.

212. Dash vowels and diphthongs, both long and short, are struck through the stroke, except when a first or third place stroke vowel would interfere with an initial or final circle or hook, in which case the first place vowel must be placed just at the beginning, and the third place vowel at the end of the stroke. See lines 3 to 8.

213. As the large circle *ss* is understood to represent a syllable containing the vowels *e*, *u*, or *i*, thus, *ses*, *sus*, or *sis*, it may be suggestively vocalized to express a vowel or diphthong. See line 9.

214. THE DISSYLLABIC DIPHTHONGS.—The following words, *being*, *clayey*, etc., contain diphthongs dissimilar to those provided for by the scale on page 42. They are called dissyllabic diphthongs (see line 10), and are given an additional scale, as follows:

◡	◡	◡	◡	◡	◡	◡
8-I	8-I	ah-I	aw-I	o-I	oo-I	5-8
<i>being</i>	<i>clayey</i>	<i>hurrahing</i>	<i>gnawing</i>	<i>stoic</i>	<i>Louis</i>	<i>Owen</i>

215. First and third place diphthongs and coalescents, may be conveniently joined to consonants. See lines 11 to 14.

216. For convenience in writing the word *now*, the last stroke of the diphthong *ow* is joined to the *n* stroke, and in writing the word *new* the diphthong *u* is slightly inclined. See fourth and fifth words; line 14.

See Copy Book Exercise, p. 140.

Exercise on Special Vocalization.

- | | | | | | | |
|----|--------------------------|--|--|--|--|--|
| 1 | | | | | | |
| | <i>d-e-r dear</i> | | | | | |
| 2 | | | | | | |
| | <i>t-ě-rm term</i> | | | | | |
| 3 | | | | | | |
| | <i>k-oo-l cool</i> | | | | | |
| 4 | | | | | | |
| | <i>t-ö-rmēnt torment</i> | | | | | |
| 5 | | | | | | |
| | <i>n-ö-rth north</i> | | | | | |
| 6 | | | | | | |
| | <i>m-e-r mere</i> | | | | | |
| 7 | | | | | | |
| | <i>sh-ö-rt short</i> | | | | | |
| 8 | | | | | | |
| | <i>ä-ng-k-ö-r anchor</i> | | | | | |
| 9 | | | | | | |
| | <i>s-ü-stan sustain</i> | | | | | |
| 10 | | | | | | |
| | <i>b-ē-i-ng being</i> | | | | | |
| 11 | | | | | | |
| | <i>i-tēm item</i> | | | | | |
| 12 | | | | | | |
| | <i>b-ow bough</i> | | | | | |
| 13 | | | | | | |
| | <i>i-s ice</i> | | | | | |
| 14 | | | | | | |
| | <i>pr-ow prow</i> | | | | | |

PREFIXES.

217. The Prefixes *com-* and *con-*, as heard in *complain*, *comprise*, *compose*, *console*, *concave*, etc., are expressed by writing a small dot near the beginning of an outline. See line 1.

218. When *com-*, *con-*, or *cog-* occurs in the middle of a word, it is expressed by omitting the outline for that syllable, disjoining the outline where it occurs, and writing the remainder of the word close to, and, if convenient, a little below the commencing syllable, which need not be vocalized. See line 2.

219. When *cog-* is used initially, as in the words *cognate*, *cognizable*, etc., it is expressed with *k*, *g*.

220. *Magna-*, *magn-*, or *magni-* is expressed by writing the stroke *m* partially over the remainder of the outline. See line 3.


221. A half length stroke *n* written near the following letter, expresses *inter-*, *intro-*, or *enter*. See line 4.

222. A small disjoined tick written near the beginning of an outline, expresses *contra-*, *contri-*, *contro-*, or *counter-*. See line 5.

223. *In-*, *en-*, or *un-* is expressed by a small backward hook when preceding the treble consonants of the *spr* series, or *s* followed by a curved stroke. See line 6.

224. *Circum-*, or *self-* is expressed by a small circle written near the center of a stroke. See lines 7 and 8.

AFFIXES.

225. *-Ing* as an affix should be expressed by the stroke , but when more convenient, express it by a small dot. See line 9.

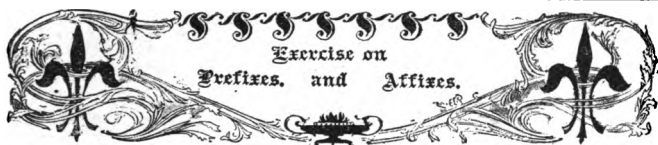
226. *-Ing*s is expressed by a disjoined circle *s* written near the end of an outline, and *-ing the* by a small slanting tick written in the same position. See line 10.

227. *-Self* as an affix is expressed by a small circle, and *-selves* by a large circle. See line 11.

228. The termination *-ly* is generally disjoined when following final hooks. See line 12.

229. Any consonant when disjoined from that which precedes it, expresses the addition of *-lity*, or *-rity*, together with the vowel preceding the *l* or *r*. See line 13.

230. *-Ship* is expressed by a disjoined *sh*. See line 14.



Exercise on
Prefixes, and Affixes.

- 1 *com-plan complain* *con-tan contain*
- 2 *r-com-ēnd recommend* *r-cog-niz recognize*
- 3 *māgnī-tud magnitudo*
- 4 *intēr-vu interview* *entēr-tan entertain*
- 5 *contrā-aikt contradict* *countēr-min countermine*
- 6 *in-scrib inscribe* *in-slav enslave*
- 7 *circūm-spēkt circumspect* *unsalabl*
- 8 *sēlf-ēstem self-esteem*
- 9 *hūnt-ng hunting* *mak-ng making*
- 10 *rit-ngs writings* *hāv-ng-the*
- 11 *your-sēlf yourself* *your-sēlvs yourselves*
- 12 *frēnd-ly friendly*
- 13 *instrumēt-āility instrumentality*
- 14

IRREGULAR LOGOGRAMS.

∖ object	o first	6 yours
∩ some	∩ most, must	) theirs
∩ { important-ce* improve-d-ment	/ just	l its
∩ only	6 this	∩ pleasures
∩ letter	∩ { neither* another	∩ matter

231. An examination of the above table of logograms, will show that they differ very widely in their formation. For this reason they are termed the Irregular Logograms.

232. The small tick joined to *b*, forming the logogram for *object*, is the first-place light dash vowel sign. See table above.

233. The logogram for *first*, should not be mistaken for a circle. It is an oval, slanting in the direction of *ch*, and made half the length of a stroke. See table above.

234. Double-length *l*, used as the logogram for *letter*, is struck upward, being commenced on the line of writing.

235. A logogram representing a primitive word is generally used to represent one or more of its derivatives, as *important-ce*, *improve-d-meni*. This can be done with perfect safety, as the context always determines which word is intended.

236. The above table of logograms and those already given, are designed principally for convenience and speed; it is, therefore, strongly recommended that the entire list be memorized as speedily as possible. The student is especially cautioned against writing the grammalogues with their full outlines; it occasions waste of time, and if persisted in will become a fixed habit, which may be difficult to overcome; after thoroughly committing their abbreviated forms, it will be easy for him to write the full outline if desired. See Copy Book Exercise, page 142.



- 1

THE TICKS.

237. **THE.**—*The* being the most frequently occurring word in the English language, it has been found necessary to provide an additional sign to represent it, other than the dot form given in paragraph 147. The best, because the most convenient for joining, is a small *tick* written to the preceding word, and struck down, in the direction of *ck*, or up, in the direction of upward *r*. See lines 1 and 2,

238. **A, AN, or AND** are also provided with additional forms convenient for joining, namely, a small *tick*, always struck either in a vertical or horizontal direction, and used at the beginning or end of a word. See line 3

239. The phrase *and he*, should be written above the line, and, *and the* on the line.

240. The ticks for *the*, *a*, *an*, or *and* never stand alone.

OMITTED CONSONANTS, ETC.

241. The consonant *k*, when occurring between *ng* and *sh*, or *ng* and *t*, may be omitted, as also *p*, when occurring between *m* and *t*. See line 4.








242. The consonant *t*, occurring between *s* and another consonant, may often be omitted without fear of illegibility. See line 4.

243. **TWO VOWELS CONCURRING.**—In words where *two* vowels occur either before or after a consonant, the vowel that is heard nearest the consonant should be written nearest to it. And when two vowels occur between two consonants, one should be placed to each. See line 5.








244. Verbs ending with the *s* sound, form their past tense with the circle *s* and stroke *d* when the loop can not be shaded. See line 6.






245. In a compound word where a grammalogue forms a part of the word, as in *to-morrow*, *to-day*, *Al-mighty*, etc., its logogram may be joined to the rest of the outline. See line 7. And when the word is composed of two grammalogues as in *there-fore*, *nowhere*, *some-how*, the two logograms may be joined. See lines 8. and 11. (*Continued on p. 90.*)








Exercise on the Ticks, etc.

1       
in-the








2       
may-the







3       
when-a and-when

4       
distinction

5       
ioto

6      
pleased

7       
to-morrow

8      
wherefore

9         

10      

11  or/Period  Exclamation  Interrogation  Laughter  Cheers

12  Grief = Hyphen  Capital  or  Dash

13 , Comma ; Semicolon : Colon “ ” Quotations

14 () Parenthesis ¶ Paragraph * Asterisk [] Brackets ^ Caret

246. The general rule to be observed when writing such words, is to write the first logogram in the position it would occupy when standing alone, and to let the other accommodate itself to the first.

247. Figures are best written in the usual way; namely, 1, 2, 3, etc., but the words may be expressed singly as in line 9, p. 89.

NOMINAL CONSONANT.

248. When it is necessary to express one or more vowels or diphthongs without a consonant for initials, as, E. Jones, A. Brown, I. Clarke, or for the words *ah!*, *oh!*, *awe*, *owe*, etc., it is effected, by writing the dot vowels and diphthongs to the letter | *t* with a small slanting tick joined to the stroke, which deprives it of its value as a consonant, yet serves to indicate the position—therefore the name of the vowel placed to it. Dash vowels are best expressed by striking them through the stroke, and omitting the tick. See line 13, p. 89.

PUNCTUATION, ETC.

249. While it is of great importance that one should properly punctuate that which he has written, it is by no means necessary that the writer should indicate all the minor pauses when taking a rapid report. It is, however, important that the full stops be indicated by an appropriate sign, in order to convey to the writer a clearer conception of his notes when transcribing them.

250. THE PERIOD is indicated by a small cross, or a stroke made double the length of *ch*. See line 14, p. 89.

251. THE PARENTHESIS should have a single or double line struck through them, to avoid mistaking them for the stems *th* and *s*. See line 16, p. 89.

252. Proper names, and words commenced with a capital are indicated by underscoring them with two short parallel lines.

253. A word intended to be emphasized, should be underscored with a waved line, And more than one word by a straight line.

254. Initials of titles, as LL.D., M.D., A.M., M.A., etc., are best written with the longhand letters. The other marks of punctuation given in lines 14 to 17, p. 89, are self-explanatory.

CONSONANT OUTLINES.

255. The major portion of the letters in the phonographic alphabet being represented in more than one way, namely, by the circle, hooks, dot, shading, etc., as well as writing others either upward or downward, it often becomes a matter of conjecture to the student, as to which outline will best represent a word, or be the most expeditiously written. The following suggestions, it is believed, will be found useful in assisting the writer to determine the best outlines for words.

256. The general rule to be observed, when writing an outline, is to choose that form which is most easily and rapidly written, and which admits of clearest vocalizing.

257. In applying the above rule, the student should not let his eye deceive his hand when determining which of two or more outlines is most easily or rapidly written. It is very often found, that an outline which appears to the eye very simple, requires very dexterous movements of the fingers to write. The student's aim should be, to choose flowing, rather than cramped outlines, though the latter may occupy less space.

258. Special attention should be paid by the student, to rules governing the use of consonants expressed in more than one way, as: The circle, or stroke *s* and *z*; The hook, or stroke *f*, *v*, and *n*; *T* and *d* expressed by the strokes, or by the halving principle, as well as the different forms for the expression of *h*. Paragraphs intended for special notice, and which generally relate to formation of outlines, and the choice of the best mode of writing these consonants, whether with a *circle*, *hook*, etc., will be found to contain words printed in *italics* and will be seen at a glance, by referring to the respective page of explanation given with each principle.

259. The student will derive great benefit by reading and copying from engraved Phonography, carefully noting the forms given. The selections commencing on p. 108 should receive this attention.

Rules for writing upward and downward *l* and *r*; given on next page.

RULES FOR WRITING *L* AND *R*.INITIAL *L*.

DOWNWARD. 260. When *l* is the first consonant in a word, and is preceded by a vowel, write the downward *L*. See line 1.

When *l* precedes the stroke *ing*, it is generally struck downward. See line 2.

UPWARD. 261. When *l* begins a word, and is immediately followed by *k*, *m*, or any of their derivatives, write the upward *l* (see line 3); but when followed by other consonants, use the upward or downward *l* as may be most convenient.

FINAL *L*.

DOWNWARD. 262. When *l* ends a word, and is immediately preceded by the strokes *f*, *v*, upward *r*, *h*, or two vowels, write the downward *L*. See line 4.

UPWARD. 263. When *l* is the last consonant in an outline, and is followed by a vowel, write the upward *l*. See line 5.

When *l* is preceded by *m*, as in the words, *mail*, *meal*, *mile*, etc., write the upward *l*. See line 6.

INITIAL *R*.

DOWNWARD. 264. The downward *r* should be used when joining with the tick aspirate, for such words as *hear*, *hark*, etc. See line 7.

265. When *r* is preceded by a vowel, or followed by *m* or any of its derivatives, as in the words *ear*, *air*, *arm*, etc., write the downward *r* (see line 8) except for such words as are given in line 9, where the upward *r* secures better outlines. For *rumor* use the upward *r*. See last word, line 10.

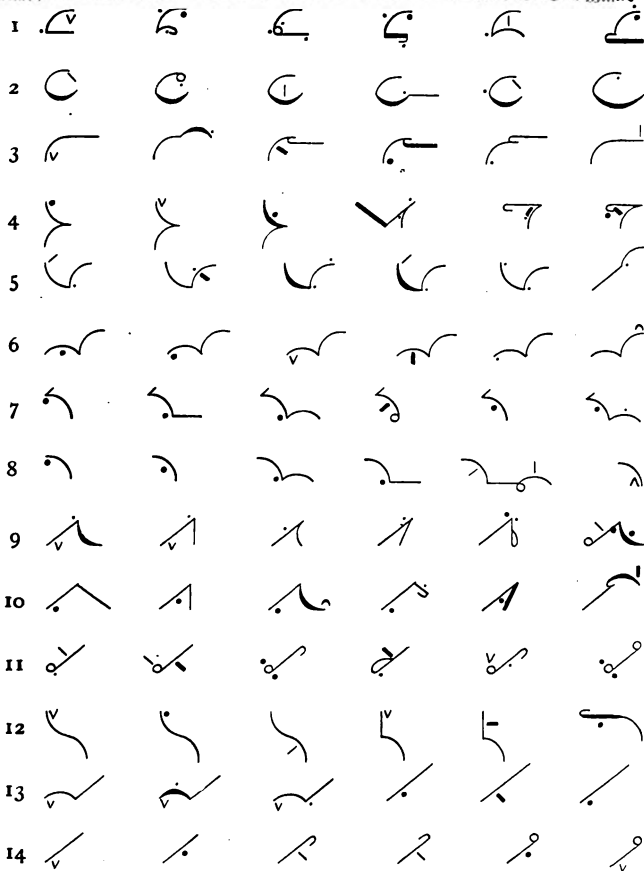
UPWARD. 266. When *r* begins a word, write the upward *r* (see line 10); also when *r*, preceded by the circle *s* or loop *st*, is preceded and followed by a vowel. See line 11.

FINAL *R*.

DOWNWARD. 267. When *r* ends a word, write it downward. L. 12.

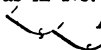


UPWARD. 268. When *r* is the last consonant in a word, and is preceded by *m*, *mp*, upward *r* or two descending strokes, or followed by a vowel, use the upward *r*. See line 13.






Exercise on T and B.



ON FOREIGN SOUNDS.

269. The number of foreign words incorporated with the English language makes it sometimes necessary for the Phonographer to write one or more words of foreign origin. Those who are acquainted with either Italian, German, Scotch, French or Welsh will find the scheme given in the table on the opposite page very suggestive.

270. The French language possesses several vowels unknown in English, and gives nasal utterance to others used in our language. The vowels are represented by short strokes written parallel with the consonant, and in three positions. See Nos. 5, 6 and 11. The nasals, by a small double curve written as in No. 13 to 16, and conveniently struck through the stroke as  *Bonbon*,  *Encore*,  *sain*.

271. The guttural *ch*, heard in Scotch, German, Irish, Welsh and other languages, is expressed by a small double curve struck through the stroke, thus:  *ch*; as heard in  *loch* (Scotch lake),  *ich* (German *I*),  *dach* (German *roof*). The German *g*, as heard in *sieg*, is written thus:  *sug* (*victory*). These consonants belong to the class of Continuants. See Nos. 17 and 18.

272. The Welsh *ll*, as heard in *Llanelly*, is the whispered form of the English *l*, and is produced by placing the tongue in the position for uttering the English *l*, emitting breath instead of voice. This whispered form of *l* is represented by a waved line struck through the stroke. See No. 19.

273. By careful speakers, in this country and in England, a distinction is made between *e* in *mercy* and *e* in *merry*; between *a* in *dare* and that in *dame*; as well as a difference between *a* in *at* and *a* in *balm*. For the correct expression of such sounds see table, opposite page.

Extended Alphabet.

FOR THE REPRESENTATION OF FOREIGN SOUNDS.

ABBREVIATIONS

E. English.*G.* German.*F.* French.*I.* Italian.*S.* Scotch.*W.* Welsh.

LONG VOWELS.

1		e	earth, <i>E.</i> ; le, <i>F.</i>
2		é	air, <i>E.</i> ; frère, <i>F.</i>
3		â	pâte, <i>F.</i>
4		ö	König, <i>G.</i>
5		eu	deux, <i>F.</i>
6		u	rue, <i>F.</i>

SHORT VOWELS.

7		i	ici, <i>F.</i>
8		é	été, <i>F.</i>
9		a	patte, <i>F.</i> ; ask, <i>E.</i>
10		ö	Böcke, <i>G.</i>
11		o	bonne, <i>F.</i>
12		ü	Künste, <i>G.</i>

NASAL VOWELS.

13		in	fin, <i>F.</i>
14		en	en danse, <i>F.</i>
15		un	brun, <i>F.</i>
16		on	bon, <i>F.</i>

CONSONANTS.

17		ch	ich, <i>G.</i> ; loch, <i>S.</i>
18		gh	einig, <i>G.</i>
19		ll	Llanelly, <i>W.</i>
20		r	amor, <i>I.</i>

Table of Grouped Consonants.

	-F-	S-F-	SS-F-	-FR-	S-FR-	-FL-	S-FL-	ST-F
	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
S	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
SS	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
N	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
NS	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
SHN	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
SHNS	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
S-SHN	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
S-SHNS	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
ST	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
STS	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
ST-SHN	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
ST-SHNS	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
STR	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
STRS	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
STR-SHN	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
STR-SHNS	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
T	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
TS	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
NT	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
NTS	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
TST	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒

274. To find the signification of any consonant combination trace the line in which it occurs to the top and then to the left, thus the character marked * in the fifth square of the exercise on this page represents FRN.

275. The hyphens placed before and after the letters at the top and side of the table on this and the page opposite, show where vowels may be inserted.

276. The table on this page illustrates the formation of Grouped Consonants from curved strokes of the phonographic alphabet, and that on the opposite page those from straight strokes. There are of course a large number of the combinations which never occur in writing Phonography.

	-P-	S-P-	SSP-	-PR-	S-PR-	NS-PR-	SS-PR-	NSS-PR-	-PL-	S-PL-	ST-P-	ST-PR-
	/	/	/	/	/	/	/	/	/	/	/	/
G	/	/	/	/	/	/	/	/	/	/	/	/
SS	/	/	/	/	/	/	/	/	/	/	/	/
N	/	/	/	/	/	/	/	/	/	/	/	/
NS	/	/	/	/	/	/	/	/	/	/	/	/
NSS	/	/	/	/	/	/	/	/	/	/	/	/
F	/	/	/	/	/	/	/	/	/	/	/	/
FS	/	/	/	/	/	/	/	/	/	/	/	/
SHN	/	/	/	/	/	/	/	/	/	/	/	/
SHNS	/	/	/	/	/	/	/	/	/	/	/	/
S,SHN	/	/	/	/	/	/	/	/	/	/	/	/
S,SHNS	/	/	/	/	/	/	/	/	/	/	/	/
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NS,SHNS	/	/	/	/	/	/	/	/	/	/	/	/
ST	/	/	/	/	/	/	/	/	/	/	/	/
STS	/	/	/	/	/	/	/	/	/	/	/	/
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STR	/	/	/	/	/	/	/	/	/	/	/	/
STRS	/	/	/	/	/	/	/	/	/	/	/	/
NSTR	/	/	/	/	/	/	/	/	/	/	/	/
NSTRS	/	/	/	/	/	/	/	/	/	/	/	/
T	/	/	/	/	/	/	/	/	/	/	/	/
TS	/	/	/	/	/	/	/	/	/	/	/	/
NT	/	/	/	/	/	/	/	/	/	/	/	/
NTS	/	/	/	/	/	/	/	/	/	/	/	/
FT	/	/	/	/	/	/	/	/	/	/	/	/
FTS	/	/	/	/	/	/	/	/	/	/	/	/
T,ST	/	/	/	/	/	/	/	/	/	/	/	/

The Grammatologues,

Alphabetically Arranged

(FOR THE WRITER).

In the following tables the line of writing is indicated a dotted line, which will guide the student as to where the stroke should be written.

• A	o as	— called
↘ above	v aye	— can
— accord-ing-ly	↘ Be	— cannot
— account	↘ been	— care
/ advantage	| before	— cared
↘ after	↘ behind	— could
— again	↘ bend	— child
— all	↘ bent	— cold
↘ alone	— beyond	— come
— already	↘ bold	— common
• an	↘ bread	— Dear
• and	— brought	— did
— another	↘ build	— differ-ed-ent-ly- ence
— any	| but	— difficult-y
/ are	— Call	| do

↓ done	o Has	∩ let
∩ Every	∩ have	∩ letter
∩ Faint	∩ he	∩ light
∩ find	∩ him	∩ Lord
o first	o his	∩ Made
∩ for	∩ how	∩ man
∩ from	∩ I	∩ matter
∩ full-y	∩ immediate-ly	∩ may
∩ Gain	∩ important-ce	∩ me
∩ gave	∩ improve-d-ment	∩ membe
∩ general-ly	∩ in	∩ met
∩ generation	o is	∩ men
∩ gentleman	∩ it	∩ might
∩ gentlemen	∩ its	∩ mind
∩ give-n	∩ Just	∩ most
∩ glad	∩ Kingdom	∩ more
∩ go	∩ know	∩ motion
∩ God	∩ known	∩ Mr.
∩ good	∩ Language	∩ must
∩ great	∩ late	∩ my

Nation	Part	(than
nature	particular-ly	(that
near	Phonography	. the
neither	pleasure	) their
no	pleasures	) theirs
nor	principal-le-ly	(them
not	Quite	(then
notion	Read	) there
Object	remark	) thing
objection	remember-ed	(think
occasion	Shall-t	(this
of	short	(thought
on	should	) three
one	so	† till
only	some	\ to
open	spirit	— together
opinion	subjection	† told
opportunity	sure	\ too
or	Tell	† toward
ought	ten	† trade

1	truth	6	well	6	without
2	two	7	went	7	wont
3	Under	8	were	8	word
4	up	9	what	9	world
5	upon	0	whatever	0	would
6	usual-ly	1	when	1	Ye
7	Very	2	where	2	yet
8	vote	3	which	3	you
9	Was	4	who	4	your
0	way	5	will	5	yours.
1	we	6	with		

The Logograms,

Phonetically Arranged

(FOR THE READER).

/	up	8	build	1	told
7	principal-le-ly	8	bread	1	toward
6	open	8	brought	1	trade
5	upon	8	behind	1	do
4	particular-ly	8	bend	1	dear
3	opportunity	8	bent	J	done
2	part	8	object	l	differ-ed-ent-ly- ence
1	spirit	8	subjection	1	did
/	be	1	it	/	which
7	member	6	its	7	child
7	remember-ed	1	tell	/	advantage
5	been	1	till	7	general-ly
6	above	1	truth	6	generation
6	objection	J	ten	6	just
8	bold	6	whatever	7	gentlemen

✓ gentleman	— gain	(them
— common	— gave	(this
— kingdom	— God	) their
— come	— good	) there
— call	— glad	(than
— difficult-y	— great	(then
— care	— for	) theirs
— can	— full-y	(that
— could	— from	(without
— called	— Phonography	) so
— cold	— after	o first
— accord-ing-ly	— find	) was
— cared	— faint	o is
— quite	— have	o his
— cannot	— every	o as
— account	— very	o has
— give-n	— vote	✓ shall-t
— together	(think	✓ sure
— go	) three	✓ short
— again	(thought	✓ usual-ly

pleasure	men	when
pleasures	man	one
will	important-ce	opinion
well	improve-d-ment	known
alone	Mr.	near
letter	remark	nor
light	more	only
late	matter	neither
let	motion	another
are	most	nation
where	must	notion
world	might	not
Lord	met	nature
read	immediate-ly	under
word	made	went
me	mind	wont
my	any	thing
him	in	language
may	know	way
some	no	your

/	he	/	ought	^	how
.	the	/	who	c	we
.	a	\	of	c	with
.	an	\	to	c	were
.	and	|	or	>	what
\	all	|	but	>	would
\	too	/	on	v	ye
\	two	/	should	v	yet
|	already	v	I	^	beyond
|	before	v	aye	^	you

OUTLINES.

277. The consonants of a word form what is termed its skeleton or outline, and must be written without lifting the pen. (Par. 35, page 36.)

278. There are a number of words in common use, whose outlines need not be vocalized, when writing the Corresponding Style of Phonography, for the following reasons:

First.—The outlines are sufficiently clear in themselves, when pronounced, to readily suggest the words they represent.

Second.—Because such words, from their frequent occurrence, impress their outlines upon the memory sooner than others of less common use. And (as experience has taught) the placing of vowels to these outlines tends to confuse, rather than assist, the student, when reading Phonography.

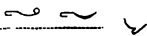







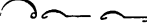
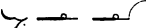

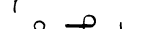
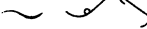
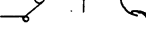







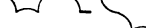


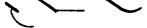









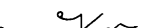
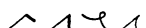


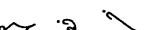


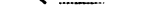


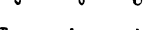
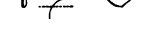








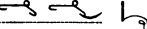





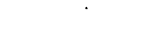









279. On the opposite page, and the one following, will be found a very complete list of outlines unnecessary to vocalize in the Corresponding Style of Phonography. From these can be derived many others by slightly changing the outline, as: *exist* becomes *existence* by adding the *ns* circle to *t*; *effect* becomes *effective* by joining the *v* hook to the stroke *t* in its outline, and *furnish* to *furnishes* by adding a circle *s*. Words thus derived need not be vocalized.

280. It will be noticed that some of the words in this list are composed of logograms, as *therefore*, *something*, etc., and others by employing a logogram as a part of their outline, as *forward*, *afterward*, etc. This will in no case prove confusing.

281. The reading exercises, commencing on page 110, will be found to contain quite a number of unvocalized outlines.

Outlines

UNNECESSARY TO VOCALIZE IN THE CORRESPONDING STYLE.

Accordance			Distinct
According			Distinctly
Afterward			Earnest
Against			Effect
Alphabet			Endeavor
Also			Evident
Always			Evidently
America			Exact
American			Exactly
Among			Exercise
Answer			Exist
Appreciate			Favor
Arrange			Finish
Arrangement			Finished
Article			Firm
Ascertain			Firmly
Assist			Forget
Association			Form
Beautiful			Former
Become			Forward
Being			Freedom
Believe			Frequent
Benefit			Furnish
Better			Furnished
Between			Further
Birth			Greater
Bring			Greatly
Calculation			Habit
Century			Head
Certain			Henceforth
Certainly			Honorable
Comfortable-y			Ignorant
Comprehend			Indebted
Concern			Indifference
Concerned			Individual
Condition			Inferior
Consequence			Instead
Consider			Intellect
Consist			Intend
Constitution			Interest
Convenience			Into
Convenient			Learn
Correspond			Learned (<i>adj.</i>)
Corresponding			Learned (<i>part.</i>)
Demonstrate			Learning

Likely			Reader
Little			Refer
Long			Relation
Many			Relief
Material			Render
Memorandum			Require
Middle			Required
Misses			Reward
Moderate			Said
Modern			Saying
Moreover			Separate
Mrs.			Separation
Nation			Service
National			Shorthand
Natural			Simple
Nearer			Situation
Nearly			Social
Necessarily			Society
Necessary			Something
Necessity			Sometimes
Needless			Somewhere
Nothing			Sorrow
Number			Sorry
Occasion			State
Perform			Station
Perhaps			Study
Permanent			Success
Person			Successful
Personal			Suspicion
Political			Suspend
Position			Sustain
Possess			System
Possessed			Therefore
Possessing			Third
Possessive			Turn
Possessor			Twenty
Preparation			Unless
Prepare			Verge
President			Verse
Proportion			Whether
Prove			Willing
Purpose			Work
Quality			Yesterday
Quantity			
Rational			

Reading Exercises.

282. To become a good writer, it is as necessary to read, as to write Phonography. The former practice trains the eye to distinguish between the strokes, whether they are written light or heavy, full, half or double length, or in the different positions. The latter is merely picturing what has been seen by the eye, and is in a certain sense making the hand perform the same mechanical part as when writing ordinary longhand.

283. The table of Unvocalized Outlines commencing on p. 107 should be memorized by the student as early as possible, and in whatever way suits him best. It is difficult to describe or point out any specific method, or lay down certain rules to be adopted by the student in accomplishing this, as different methods will be adopted by different individuals.

284. The reading exercises commencing on the next page, employ the logograms, and unvocalized outlines, whenever such words occur, and if the reader should be unable at any time to interpret a logogram or outline to his satisfaction, he should refer to their respective tables.

285. It will be found very interesting, as well as profitable, for *two* students, when they have reached this stage of the Manual to adopt the following plan: Let one read aloud from the engraved page of either of the selections; while the other writes it from his dictation, in Phonography, after which compare with the book, and correct errors. Then let the student who dictated write, while he who wrote first, reads aloud, etc.

286. The learner should not attempt, at first, to bring into use all the abbreviating principles that have been introduced, but should be content to practice for some time a rather lengthened style of Phonography, making use of only those forms which he can use with confidence, and read without hesitation. When he feels the need of a briefer style than that he is using, let him employ other abbreviations.

Handwritten musical notation on a single staff, featuring various notes, rests, and bar lines. The notation is dense and appears to be a single melodic line. The notes are mostly eighth and sixteenth notes, with some longer rests. The staff is a single horizontal line with a vertical line on the left side, indicating the beginning of the piece. The notation is written in a cursive, handwritten style.

Handwritten musical notation on a single page, featuring various symbols, clefs, and notes, likely representing a musical score or a set of musical instructions. The notation is dense and covers most of the page.

Handwritten musical notation on five-line staves, featuring various notes, rests, and clefs.

Handwritten musical notation on a single page, featuring various notes, rests, and clefs. The notation is written in a cursive style, typical of early manuscript notation. The page is numbered '1' in the top right corner. The notation includes various note values, rests, and clefs, suggesting a complex musical composition. The handwriting is fluid and characteristic of the period.

A Farewell.

ALFRED TENNYSON.

e, d, + . m, > },
 (v l \) :
 - - - - -
 h h x

e, e, e, v, f, f,
 . m, g :
 - - - - -
 h h x

. f, - y, e, f, = f,
 . f, v, f, f;
 . f, f, f, f, f,
 h h x

e, e, f, f, f,
 . f, f, f, f;
 - - - - -
 h h x

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The Beggar Maid.

ALFRED TENNYSON.

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 ˆ ˆ ˆ ˆ ˆ ˆ ˆ ;

“ ˆ ˆ ˆ ˆ ˆ , ˆ ˆ ,

“ ˆ ˆ ˆ ˆ ˆ ˆ x”



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 ˆ ˆ ˆ ˆ ˆ ˆ ˆ ,
 ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ x
 ˆ ˆ ˆ ˆ ˆ ˆ ˆ ,
 ˆ ˆ ˆ ˆ ˆ ˆ ˆ :

ˆ ˆ ˆ ˆ ˆ ˆ :

“ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ x”

Copy Book Exercises.

PREFATORY.

287. The series of exercises commencing on p. 122 are designed for the Copy Book and are arranged to accord with the manner of presenting the system in this book.

288. The best instrument for writing Phonography is a gold pen—provided it is suited to the writer's hand or style of writing. The advantage a gold pen possesses over a steel one is, that it glides over the paper more freely than a steel pen and is therefore less tiresome to the writer. A short nib No. 4 is the kind generally used.

289. When writing Phonography with a pencil there will be less danger of breaking the point off, if the pencil be held in a more upright position than when using it for longhand.

290. The Copy Book is made of double-ruled paper, the lines being one-sixth of an inch apart, a little wider than that used by the reporter, though of great assistance to the beginner in acquiring a neat and uniform style of writing.

291. The student will find it more convenient when using the Copy Book to write on every other page, instead of every page, by so doing the page to be written on, will always fall directly in front of him. When the book has been thus filled, it can be reversed and the other pages filled in like manner.

292. The figures seen in the exercises on the next page and those that follow, correspond to the numbers of the paragraphs of explanation given with the principle being studied, and should be referred to whenever a doubt arises in the mind of the student concerning an outline.

EXERCISE I.

CONSONANTS.

Par. 3: Write the upright and sloping characters of the phonographic alphabet.

Write the horizontal characters of the phonographic alphabet.

EXERCISE II.

CONSONANTS COMBINED.

Par. 8: p-m p-k p-g b-m b-k t-k t-g t-m t-n d-m d-k d-n d-ng ch-k ch-m ch-n ch-g ch-ng.

Par. 9: In the following combinations, strike *sh* and *l* downward: sh-m sh-ng sh-r sh-v d-sh m-sh n-sh fl k-l t-l d-l l-ng l-ng-k l-n n-l-m f-l-ng p-l.

In the following combinations, strike *sh* and *l* upward: sh-l f-sh fl-sh p-l b-l m-l v-l r-l l-f l-v l-p l-t p-m-l l-p-l k-l-p l-r-l l-t-l r-l-p t-m-l t-l-t.

Par. 10: In the following combinations, the first stroke should be written sufficiently high above the line, that the descending consonant shall touch it:

k-sh g-sh k-t m-f n-f k-p k-ch n-p n-t n-th m-v k-t-m.

The following combinations are written on the line:

m-n m-k n-m k-m g-m m-g ng-k k-ng m-ng.

In the following combinations, the first stroke should be struck down to the line, and the second consonant below it:

t-p p-t d-p d-th ch-p p-ch f-p f-t f-th f-r p-p t-t ch-ch.

Par. 11: (*Written with an angle*) l-m th-k f-ng f-n th-g v-n.
(*Written with no angle*) f-r m-sh k-r l-ng th-ng l-k p-n b-n.

Par. 12: b-ng p-b f-g v-k t-d ch-j l-ng d-f d-t v-g m-z.

EXERCISE III.

COMBINATIONS CONTAINING THE CIRCLE *S* AND *Z*.

Par. 16: s-p s-t s-ch s-b s-d s-j s-k s-g p-s b-s t-s d-s
ch-s j-s k-s g-s.

s-f s-v s-th s-sh f-s v-s th-s sh-s r-s m-s n-s ng-s.

Par. 17: t-s-k k-s-t p-s-k k-s-p k-s-ch ch-s-k d-s-k k-s-d.

Par. 18: p-s-v p-s-th t-s-th p-s-l b-s-l k-s-m k-s-th g-s-f
g-s-l d-s-m.

Par. 19: m-s-m n-s-n m-s-l f-s-l r-s-l n-s-ng l-s-r f-s-f r-s-r.

In the following combinations write the circle on the inner side
of the first curve:

m-s-n m-s-v m-s-ng f-s-r n-s-m.

Par. 20: p-s-p k-s-k t-s-t k-s-g b-s-p d-s-t g-s-k g-s-g.

EXERCISE IV.

COMBINATIONS CONTAINING UPWARD *R*.

Par. 23: p-r b-r m-r t-r ch-r d-r g-r j-r sh-r f-r k-r
r-p r-t r-k r-ng r-n r-f r-v r-ch r-b r-sh r-p-r m-r-t
m-r-n f-r-th r-t-r m-r-ch r-ng-k ch-r-ch r-ch-r.

Par. 25: s-r s-r-j s-r-f s-r-v s-r-ch s-r-k s-r-s s-r-s-p s-r-s-t
m-s-r k-s-r t-s-r p-s-r b-s-r b-s-r-v p-s-r-n.

Par. 26: p-r-r t-r-r k-r-r m-r-r r-r-p r-r-n r-r-ng h-r.

EXERCISE V.

THE LONG VOWELS.

Copy the engraved exercise given on page 35 in the Copy Book.
Memorize pars. 31 to 33.

EXERCISE VI.**WORDS CONTAINING LONG VOWELS.**

Par. 34 to 38.

1st heavy dot: Tea, pea, bee, see, me, key, knee, fee, sea, eat, each, peak, cheek, meek, beak, keep, sheep, deep, team, beam, reach, ream, cheap.

2d heavy dot: Pay, bay, day, gay, say, may, ape, take, dame, fame, name, came, maim, cape, bail, pail, gale, knave, mail.

3d heavy dot: Arm, balm, palm, alms, calm, farm.

1st heavy dash: Gnaw, paw, Paul, tall, talk, chalk, saw, bought, taught, thaw, ball, gnaw, ought.

2d heavy dash: Oat, oak, owes, owed, foam, coach, coal, rope, though, both, comb, no, so, pour, also.

3d heavy dash: Pool, boom, food, loom, coop, hoop, ooze, move, booth, tool, tooth, root, room.

EXERCISE VII.**WORDS CONTAINING SHORT VOWELS.**

Par. 40 to 43.

1st light dot: Pick, tick, pitch, nick, mill, tip, ship, nip, nib, bill, pity, chilly, lily, billow, minnow.

2d light dot: Fed, peg, check, wreck, deck, peck, neck, bell, beg, red, berry, fellow, merry, penny.

3d light dot: Pack, rat, tack, lack, match, latch, back, bat, patch, rag, lag, bag, tag.

1st light dash: Lock, fog, dock, shock, mock, knock, log, top, rock, foggy, jolly, bonny, Polly, poppy.

2d light dash: Tub, bud, bug, rub, dug, cub, rut, buck, duck, tuck, pug, funny, lucky, money.

3d light dash: Took, book, foot, pull, nook, full, look, push, cook, fully, pully, bullet, pussy.

Par. 44: Poem, poet, duel, lower, layer, jewel, Moab.

EXERCISE VIII.

WORDS CONTAINING S AND Z.

Par. 46 to 48: Speak, spoke, spake, soap, stay, sage, safe, save, soup, said, sail, sake, sale, sane, scope, scum, seam, seat, seed, sell, set, sleep, sleeve, slake, slew, slope, slow, slowly, smear, smoke, snag, snake, sneak, snow, sod, silk, solo, speck, spool, sunk, sup, space, soreness, solace, sneeze, sluice, sinless, since.

Par. 49: Tusk, rusty, tussle, rusk, desk, muzzle, dusk, musk, fusty.

In the following words, the third place vowel is written to the first consonant:

Rasp, gasp, mask, passive, cask, nasty, bask.

Par. 50: The following words, are written with the large circle: Losses, kisses, chases, pieces, tosses, leases, paces, doses, faces, basis, pauses, noses, roses, gazes, amazes, causes, teases, loses.

Par. 51: Zeal, zealous, zeno, zero, zinc.

Par. 52: Us, so, say, see, sea, saw, ease, easy, Esau, essay.

Par. 53: Asp, ask, assail, escape, asleep, essence, Essex, osage.

Par. 54: Busy, fussy, cozy, gauzy, also, racy, pussy, Bessie.

Par. 55: Sissy, saucy, Sicily, sauce, cease, assess, says.

EXERCISE IX.

DIPHTHONGS.

Par. 56 to 61.

I.—Pike, pile, spike, bile, time, timely, tire, tile, dire, fire, sign, snipe, smile, mile, nigh, knife, mire, ripe, nice, mice, chime, pie, eyes, thy, alive, type, dyke, my, bite.

OI.—Spoil, boil, boy, oil, toy, toil, joy, coil, noise, foil, enjoy, coy, oily, annoy, alloy.

Ow.—Out, owl, thou, bow, cow, vow, our, sow, mouth, foul, tower, gouge, vouch.

Par. 62: Wipe, wide, wife, wiles, wire, wight, wives.

EXERCISE X.

THE COALESCENTS.

Par. 64: Write the *long* coalescents *we, wa, wah, waw, wo, woo*, before *p, t, and f*.

Write the *short* coalescents *wi, we, wa, etc.*, before *p, t, and f*.

Write the *long* coalescents *ye, ya, yah, yaw, yo, yoo*, before *p, t, and f*.

Write the *short* coalescents *yi, ye, ya, etc.*, before *p, t, and f*.

Weep, sweep, weed, sweet, Swede, walk, wash, watch, wade, wish, wet, wit, widow, web, wed.

Year, yawn, young, yoke, youth, use (*noun*), few, view, use (*verb*), mew, cue, knew, pure, due, mule, duty, Lucy, cube.

EXERCISE XI.

THE INITIAL *W* HOOK.

Par. 67 and 68: Well, wealth, willow, welcome, windy, window, wane, work, wear, worm, win, wool, wealthy, worthy, worth, wolf, willing, ware, weary, war, wall, William, Wednesday.

Par. 69: Swill, swear, swarm, swallow, swim, swam, swan, swarthy, swelling, swine, swell.

EXERCISE XII.

DOUBLE CONSONANTS.

Par. 70 to 75: Play, place, plea, please, plow, pluck, plucky, plug, plum, plume, plush, pray, preface, press, prey, price, prickle, prig, prim, prime, priming, prize, prose, prosy, prow, prowl, pry, blab, black, blake, blame, blank, blaze, bleach, bless, blew, blithe, block, blotter, brace, brag, brake, brassy, brawl, brawny, bray, breach, break, breath, breathe, breech, breeze, bribery, bridge, bridle,

brig, brim, brisk, brittle, broach, brogue, broom, broth, brow, brush, trace, track, tram, trap, trash, tray, treason, treble, trick, trickle, trim, trip, triple, troop, trooper, trouble, trudge, true, try, drag, draggle, drake, draw, draper, dray, dream, dreamy, dressy, drew, dribble, drip, droop, drop, drose, drowsy, drug, drum, drunk, claim, clam, clap, clapper, clash, clasp, class, clatter, claw, clay, clear, clew, climb, cling, clip, cloak, clock, close, cloth, club, clue, clutch, crack, cracker, crackle, crank, crape, crash, cream, creamy, crease, creep, creeper, cress, crib, crime, crisp, crook, crop, cross, crossing, croup.

Applause, apple, apply, appraise, able, utter, eider, udder, adder, able, etcher, eagle, eager, acre, ocher, odor.

Par. 78: Flag, flake, flame, flap, flare, flash, flask, flax, flay, flea, flew, flock, flog, floor, flow, flue, fluffy, flung, flurry, flush, frame, Frank, fray, freak, freckle, free, freeze, frisk, frizzle, fro, frog, froth, thrall, thrash, three, threw, thrice, thrill, thrive, throb, throe, throw, Awful, offer, evil, eval, over, ether, author, either, other.

Par. 79: Freshly, essential, official, special, bushel.

EXERCISE XIII.

TREBLE CONSONANTS.

Par. 82: Spray, spree, sprig, spring, sprung, spruce, spry, sprinkle, strap, stray, streak, stream, stretch, stretcher, strew, strip, stripe, stroke, struck, struggle, scrabble, scrap, scrape, scraper, scratch, scream, screech, screw, scribble, scrip, scrub, scruple.

Par. 83: Splash, splasher, splice, splicing, splutter.

Par. 84: Suffer, civil, swivel, civilize, civility, savor, savory, cipher.

Par. 85: Prosper, extreme, express, expressive, gastric, pastry, peaceable, displace, display, possible, bicycle, disclose, disclaim, disciple.

Deceiver, decipher, decipherable, descry, disagree, disagreeable, dissever, decipherers, deceivers, disagrees, disgraces, disgrace, jasper.

Par. 87: Despair, rascal, peaceful, gospel, explore, explosive,

EXERCISE XIV.

THE ASPIRATE.

Par. 89: The following words are written with the *stroke aspirate*:

Hah, haw, hay, Hayes, ho, house, hose, haggle, hang, Hannah, hash, haughty, haze, hop, head, heavy, hedge, heed, hitch, hatch.

The following words are written with the *dot aspirate*:

Happy, hope, had, height, half, hide, white.

The following words are written with the *tick aspirate*:

Hack, hag, hall, hallow, ham, home, hazy, hare, harem, help, halo, helm, hem, homely, holy, heal, hark, whip, whig, whisk, whiz, whistle, whistler, whack.

Hater, hatter, heater, Hebrew, hobble, Hooper, huddle.

Nahum, unholy, unhook, unwholesome.

The following words require the initial hook to be shaded.

Wharf, wheel, whelp, whim, whimper, while, whine, whale.

Par. 91: Hassock, hasten, hasty, husk, husky, hustle.

EXERCISE XV.

THE *N* HOOK.

Par. 93: Pain, pan, pawn, pen, pin, pine, tin, ten, tan, ton, tune, tune, bane, bone, boon, dean, deign, Dan, dawn, din, den, plane, plan, prone, train, drain, drawn, drown, keen, cane, can, cone, coon, clean, clan, crane, crone, spleen, sprain, strain, chin, chain, gin, John, June, join, green, grain, grown, hen, run, ran, rain.

Par. 94 to 97: Feign, fan, fawn, fun, flown, frown, vein, van, even, oven, thin, thrown, thine, then, than, sheen, shown, shrine, line, lean, lawn, loan, loon, slain, mean, main, moan, moon, mine, known, nine, noun.

Par. 98: Punish, finish, banish, clannish, vanish, Danish, lining, cleaning, raining.

Par. 99: Pins, pens, pans, pines, pains, spans, tins, tones,

strains, bones, dawns, plans, trains, drains, canes, sprains, chins, joins, greens, grains, cones.

Par. 100: Fans, frowns, veins, lines, means, moans, mines, nouns, vines, oceans, loans.

Par. 101: Lancer, cancer, painstaker, fencing, ransom, lonesome.

Par. 102: Puny, bony, bonny, tawny, China, Dinah, money, funny, crony, rainy, pony.

Par. 103: Pounces, princes, prances, bounces, tenses, trances, trounces, dances, dunces, chances, glances.

Fences, flounces, Francis, lances, minces, evinces.

EXERCISE XVI.

Mp, Mr AND Nr.

Par. 104: Pump, pomp, plump, bump, tramp, trump, damp, dump, camp, crimp, cramp, gimp, scamp, vamp, thump, shrimp, impel, impair, impede, impeach, impassive, impose, impure.

Par. 105: Embalm, embank, embargo, embark, embarrass, embassy, embed, embellish, embezzle, embody.

Par. 106: Hampton, Hampshire, hemp, hempen, hump.

Par. 107: Palmer, plumber, primer, bloomer, tamer, tumor, dimmer, dreamer, drummer, calmer, clamor, glimmer, glamour, grimmer.

Banner, dinner, energy, minor, tanner, designer, honor, owner.

EXERCISE XVII.

Lr, Rl, MI AND Nl.

Par. 109: Color, collar, lurch, scholar, gallery, rural, spiral, barrel, ferrule, camel, enamel, tunnel, canal, funnel, final, channel, colors, scholars, barrels, tunnels, funnels, channels.

EXERCISE XVIII.

THE *F* OR *V* HOOK.

Par. 113: Deaf, chaff, puff, beef, tough, strife, chief, proof, bluff, brief, buff, doff, chafe.

Calf, cuff, skiff, cough, clef, scoff, cliff, grief.

Par. 114: Brave, cave, gave, crave, grieve, grave, grove, clove, groove, pave, dove, dive, Jove, cove, achieve, strove, cleave, engrave, reprieve, reprove, prove, strive.

Par. 115: Rave, rove, heave, hive, hove, serve, deserve, behave, bereave, reserve, reef, rough, rife, serf.

Par. 116: Coffee, taffy, huffy, defy, levy, levee, survey, envoy, envy, gravy, Java.

Par. 117: Proves, braves, cloves, paves, strives, calves, proofs, puffs, cuffs, coughs, caves, roves, heaves, reefs.

Par. 118: Define, devoid, divide, defense, devote, profane, graphic.

EXERCISE XIX.

DOUBLE-LENGTH CURVED SIGNS.

Par. 121: Feather, mother, thither, father, smother, smoother, neither, further, another, weather, wither, whither.

Par. 122: Shatter, flutter, Easter, aster, flatter, oyster, letter, loiter, Walter, smatter, slaughter, swelter, welter, meter, center, winter, water, niter, motor, alter, laughter, matter.

Tender, tinder, wander, thunder, order, fodder, murder, ladder, shudder, surrender, Anderson, gender.

Par. 123: Tinker, anchor, franker, thinker, clinker, hanker, rancor.

Finger, hunger, anger, longer, linger, younger, Ingersoll.

Par. 124: Temper, scamper, hamper, tamper, damper, distemper. Somber, cumber, amber, timber, lumber, December.

Par. 125: Feathers, shatters, murders, hankers, fingers, tempers, tampers, cumbers, limbers.

EXERCISE XX.

THE *Way* HOOK.

Par. 126: Twill, twitch, twig, tweak, twinkle, twirl, twirling, twitter, twaddle, twang, twice.

Dwight, dwell, dwelling, dweller.

Quick, quill, quiver, quell, choir, quarrel, quip, quota, quarter, queer, queerly, quoth, quaver, Quaker, quiet, quizzical, require, inquirer, queen, equal, acquire, equip, equity, iniquity, equalize, aquatic, liquid, liquefy, requisite, quarry, equinox.

Anguish, Guelfs, guava, lingual, guano.

Par. 128: Squire, squib, squawk, squab, squad, squelch, squaw, square, squarely, squall, squaller, squabble, squeezing, squeak.

Sequel, sequester, sequence, sequacious, sequin.

EXERCISE XXI.

THE *Shun* HOOKS.

Par. 130 and 132: Passion, adoption, option, caution, action, cushion, occupation, implication, portion, education, reaction, diction, application, ration.

Fashion, mention, motion, nation, notion, evasion, tension, pension, admission, animation, lotion, invasion, revision, elevation, intimation, ammunition, pollution.

Par. 131: Edition, addition,—Station, attrition.

Par. 132: Dictionary, actionless, educational, auctioneer, cautionary.

Par. 133: Passions, actions, occupations, fashions, motions, nations, notions, pensions, admissions, invasions, stations, editions, visions, sections.

Par. 134: Position, opposition, supposition, precision, decision. Possession, accession, sensation, pulsation, civilization, accusation. Transition, dispensation.

Par. 135: Oppositional, sensational, transitional, suppositional.

Par. 136: Positions, oppositions, decisions, physicians, transitions, sensations.

Par. 137: Shone, ocean, shun, shin, shins, shuns, oceans.

EXERCISE XXII.

Read carefully paragraphs 138 to 146.

SIMPLE LOGOGRAMS.

Par. 146 to 152.

Fill two lines with each of the Simple Logograms, first writing its Grammalogue in longhand at the beginning of the first line. Pronounce each Grammalogue aloud as its sign is being written. (This remark applies to each exercise given on logograms).

The, a, an-and, I, aye, how, you, of, to, we, is-his, as-has, he, it, be, do, was, which, for, think, have, when, me, my, him, will, are, shall-i, in, up, them, well.

SENTENCES CONTAINING SIMPLE LOGOGRAMS.

1. It will be ready for you in a few days. 2. When he was sick, it was my duty to help him. 3. Do you think I shall have time to take many of them away? 4. You will have time to see him if he leaves us Sunday. 5. I fear you will never think as I do. 6. Do you think he will try to do the work for me if he is well? 7. It will be time enough to reach the train, even if you do see him. 8. I shall try to serve him when I see his papers. 9. He and I took up as much money as they, so you will have to pay us for it. 10. My time for such work, is, when you are at play. 11. Which of the boys took the poor fellow to the house. 12. Which of the toys will you take for the baby? 13. Some people think it is time and money thrown away to help him. 14. As it is his, it will likely remain as his father wishes it. 15. I saw them, as I drew up in my buggy. 16. We think you will like it as much as the other. 17. He will say it is time to go, if they ask him for money. 18. When I have time, I will bring you some of my books. 19. He was angry when he spoke, so I will drop it. 20. Are you to go so soon? Do try and stay for supper.

EXERCISE XXIII.

VOWEL LOGOGRAMS.

Par. 153 to 157.

All, too, two, already, before, ought, who, of, to, or, but, on, should.

SENTENCES CONTAINING VOWEL LOGOGRAMS.

1. All I have to say, will be said when he leaves. 2. He will go on the early train I think. 3. I have already said how much money it took to pay for it. 4. If you bring too much silver I will be angry. 5. He ought to do it before they ask him. 6. If you are in trouble, ask him to help you before he goes away. 7. Try to be at the office before two o'clock, or before it is taken away. 8. I ought to do all of his work, before he pays me. 9. Two or three are already on the way to town. 10. Who do you think I saw on the train? 11. Two of my boys will go, before I eat my dinner. 12. I should like to help you, but all of my money was taken by the thieves.

EXERCISE XXIV.

W AND Y LOGOGRAMS.

Par. 158 to 161.

We, with, were, what, would, ye, yet, beyond, you, way, your, well, where, when, one.

SENTENCES CONTAINING W AND Y LOGOGRAMS.

1. We were with you when we spoke of his troubles. 2. What would you have me do with your books, should you leave the city? 3. If ye love me, keep my holy laws. 4. I will take it, for I think it will prove useful when I engrave. 5. If we live beyond our means, we will have to suffer. 6. He is well, and on his way to your house, where I think you will see him. 7. He said he would try it, when you spoke of all it would do. 8. When one of your plans fail, try another. 9. We will go with you, if they will show us how to do it. 10. If your way is right, do all you can to keep

- in it. 11. You will think I was right, when you are beyond help.
12. He has yet to show me how I can make it of use.

EXERCISE XXV.

SIMPLE STROKE LOGOGRAMS.

Par. 162 to 166.

Up, be, it, do, which, advantage, will, are, for, have, think, them, so, was, shall-t, usual-ly, kingdom, common, come, give-n, together, go, me, my, him, may, in, any, no, know, thing, language.

SENTENCES CONTAINING SIMPLE STROKE LOGOGRAMS.

1. He said it would be taken up, as soon as you are ready for it.
2. I will try to have them before we go to see him.
3. You shall receive all the advantage possible, for your success in business.
4. They will show him which of them you are to take.
5. If you think they are for me, I will keep them.
6. Though I have the advantage of him, yet will I spare him the disgrace.
7. So it was you who spoke when they took the vote.
8. As usual, the matter was taken to him for his advice.
9. I usually keep two or three of them on my table to write with.
10. Thy kingdom shall be taken before many days.
11. We will go and give him the help he asks of us.
12. They have given you no common advantage, so you should strive to please them.
13. If you will come with me, I will show you a thing or two.
14. He will use no such language in my presence.
15. If you wish any thing please ask for it.

EXERCISE XXVI.

LOOPS *St* AND *Str*.

Par. 167: Post, boast, best, beast, past, taste, test, chest, dust, attest.

Roast, wrist, rust, raced, roost, hissed, hast, haste, host, hoist, cast, cost, gust, guessed.

Par. 168: Fist, fast, fussed, feast, faced, voiced, vast, assist, zest, must, nest, whist.

Par. 170: Placed, priest, pressed, twist, trust, traced, dressed, crest, crossed, classed, quest, graced, grist.

Par. 171: Crystallized, razed, roused, noised, hazed, housed, sneezed.

Par. 172: State, stout, stiff, staff, stave, stove, steam, stem, stone, sting, stung, stuff, stuffy, style, stun, stony, still, steal, stimulation.

Par. 173: Steeper, stupor, stopper, stutter, stagger, stager.

Par. 174: Pounced, bounced, chanced, danced, pranced, glanced, enhanced, canst, trounced.

Par. 175: Trusts, lists, crests, invests, tosts, coasts, nests, mists, tests.

Par. 176: Investigation, mystify, artistic, statistics, justify, testify, destiny, majestic, elastic.

Par. 177: Pastor, poster, blister, duster, jester, bluster, coaster, caster, plaster, cluster, trickster.

Faster, foster, vaster, feaster, songster, luster, master, muster, minister, bolster.

Par. 178: Punster, spinster.

Par. 179: Dusters, posters, coasters, clusters, blisters, punsters, spinsters, masters, ministers, monsters, musters, flusters.

Par. 180: Strength, strengthen, string, strange, strangely, strangle, strong, distraction, distribution.

EXERCISE XXVII.

INITIAL HOOK LOGOGRAMS.

Par. 181 to 186.

Principal-le-ly, member, remember-ed, tell, till, truth, dear, call, difficult-y, care, full-y, from, every, very, three, their, there, sure, pleasure, Mr., remark, more, near, nor.

SENTENCES CONTAINING INITIAL HOOK LOGOGRAMS.

1. I am sure it will give you pleasure to see your mother on this occasion.
2. To tell you the truth, I can do no more for you.
3. Mr. James, do you remember what he said when he gave you the money?
4. The principal members of the club will leave us if

he goes. 5. Tell the truth always, and you will have no difficulty. 6. "Remember the Sabbath day, to keep it holy." 7. I will call and see you, every two or three days, and will do your work, till you are stronger. 8. They tell me, the difficulty was principally over a matter of business. 9. It is difficult to tell how many people will be there. 10. From his remarks, I would judge he thinks of a new plan of action. 11. Neither you nor I live near enough to call and see it. 12. I will inquire into the case more fully when I have time. 13. You should care more for work, and less for pleasure. 14. He is a man of principle, so you may trust him. 15. "How well do I remember, the house where I was born."

EXERCISE XXVIII.

THE HALVING PRINCIPLE.

Par. 187: Pack, packed, patch, patched, peak, peaked, peck, pecked, pick, picked, pinch, pinched, back, backed, bake, baked, balk, balked, banish, banished, blotch, blotched, botch, botched, touch, touched, tack, tacked, tap, tapped, tip, tipped, track, tracked, deck, decked, vouch, vouched, leap, leaped, slip, slipped, slap, slapped, mock, mocked, nick, nicked, nip, nipped, ink, inked, hitch, hitched.

Peg, pegged, page, paged, plug, plugged, pledge, pledged, budge, budged, gauge, gauged, nag, nagged, drug, drugged, beg, begged.

Par. 189: Apt, wept, walked, oft, aft, east, etched, ached, aunt, art, eked, wiped, ebbcd, edged, egged, eased, oozed.

Pit, pet, pat, put, cheat, chit, chat, cat, cut, caught, cute, feat, fit, fat, knit, not, nut, night, note, mite, moat, meet, meat, vied, void, vowed, viewed.

Par. 190: Pinned, penned, pawned, pined, pained, spend, sprained, strand, band, trained, twined, gained, drained, friend, cleaned.

Paved, proved, caved, grieved, grooved, achieved, craved.

Cautioned, cushioned, motioned, fashioned.

Par. 191: Pits, pets, pats, cheats, chats, cuts, fits, skates, sheets, fleets, pants, paints, shouts, fights, thoughts, spots, spits, streets,

splits, bids, goods, glides, dreads, grades, deeds, beds, bleeds, breeds.

Par. 192 and 193: Aunt, knits, nets, note, sent, scent, knot, night, neat.

Art, heart, artery, return, heartless, hurt.

Light, let, late, malt, colt, lot, lout, lute, light, slight.

Meet, mite, mat, mate, mute, moat, smite, smote, smut.

In the following words, the half-length stroke is shaded:

End, hand, need, nod, needle, sound, sand, sinned, signed.

Oared, hoard, hired, heard, hard, erred, sword, redeem.

Write *ld* downward, reckoning the vowel from the top: Lead, lad, load, lid, slide, slid, yield, field, fooled, filled, filed.

Aimed, hemmed, hummed, hymned, mid, mud, mode, mewed, mad, mead, Maud, meddle, muddle, middle:

Par. 194: (Write half-length *s* downward): Keenest, greenest, meanest, leanest, cleanest, thinnest, plainest, elocutionist.

(Write half-length *s* upward): Bravest, roughest, nicest, gravest, vainest, finest, briefest, gruffest, oftenest.

Par. 195: Waned, weaned, welt, wend, went, whined, wilt, wind, won't, wound.

Puffed, paved, cuffed, caved, gift, grieved, cleft, cleaved.

Can't, coined, scant, scanned, grant, grand, grunt, ground.

Cautioned, stationed, fashioned, motioned.

Par. 196: Peopled, labored, measured, baffled, cleaned, frowned.

Acted, tended, sounded, handed, petted, lighted, mated, noted.

Doted, treated, loaded, dreaded, founded, fainted.

Par. 197: Liked, leaked, mapped, kicked, fagged, propped.

Par. 198: Doted, dated, awaited, dotted, edited, situated.

Par. 199: Beautiful, between, editor, alphabet, better, beautify, credit, freedom.

Par. 200: Raft, rained, rant, raved, reefed, reigned, reined, rend, rent, rift, rind, roved, served, surround.

Par. 201: Warmed, shield, cleared, fared, named, coward, fired, feared.

EXERCISE XXIX.

FINAL HOOK LOGOGRAMS.

Par. 202 to 204.

Open, upon, been, than, then, can, again, gain, ten, alone, done, Phonography, general-ly, men, man, opinion, known, above, whatever, differ-ed-ence-ent, gave, objection, generation, occasion, motion, nation, notion, subjection.

SENTENCES CONTAINING FINAL HOOK LOGOGRAMS.

1. I will call upon you when you are alone, and can help me. 2. He has been there, and given his opinion. 3. It will make no difference whatever, on this occasion, who goes with me. 4. When you open your mouth to speak, always say what is true. 5. Beauty and wealth may pass away, but truth can never die. 6. It is better to be an honest beggar, than a rich knave. 7. When you have plucked the mote from your own eye, then you may take it from your neighbors. 8. Again he spake, and said, "Love one another." 9. The love of gain, it is said, is the root of evil. 10. I fear you will have to give at least ten times this amount, before you can take it away. 11. If you have done what is right, you generally succeed in your business. 12. On this occasion, the general opinion was expressed by a vote. 13. All the men present were inclined to give the man another chance. 14. When the truth is known, all will feel sorry for his wife and mother. 15. I think he gave the reason for his objection before he left the office. 16. His name and reputation are above reproach. 17. Motion; as all know, is the change of place. 18. We think such subjection should be met with objection by the whole nation. 19. He will do it when he takes a notion, and not before. 20. I think Phonography can do more than is generally supposed. 21. He can work better alone they said, so I left as soon as possible. 22. Whatever you do, remember you have my best wishes for your success. 23. They will call upon you when they hear you are in the city.

EXERCISE XXX.

HALF-LENGTH LOGOGRAMS.

Par. 205 to 208.

Particular-ly, opportunity, part, spirit, build, bold, brought, bread, behind, bent, bend, told, toward, trade, did, child, gentlemen, gentleman, could, called, cold, accord-ing-ly, cared, quite, cannot, account, God, good, glad, great, after, find, faint, vote, thought, that, without, short, light, let, late, Lord, read, word, world, might, met, immediate-ly, made, mind, not, nature, went, wont, under.

SENTENCES CONTAINING HALF-LENGTH LOGOGRAMS.

1. I told him particularly, that I did not wish it brought on my account. 2. The gentleman took the child and cared for it on account of its mother. 3. After I left, the gentleman immediately sent me word to meet him without fail that evening. 4. When I called, he gave me an opportunity to see quite a number of good books. 5. After all, I was glad I let him take it, for he thought it very beautiful. 6. He will build his stable behind the house, but I cannot tell the exact spot. 7. We were told that the cold was so great, that many people could not stay. 8. It is but a short distance, so I wont mind the walk. 9. "The spirit of God moved upon the waters." 10. As I looked toward him, I met his gaze, and saw by the light in his eyes, that he was angry. 11. We can find very few people in the world without faults. 12. According to their account of the robbery, part of the money has been found under the floor of his room. 13. He was a brave, bold man, and was rewarded accordingly. 14. "Give us this day, our daily bread." 15. As we made a bend in the road, the train moved faster. 16. When they bent over him they saw that he was faint and sick. 17. The world is full of good, if the heart and mind will open the eyes to see it. 18. I did not care particularly to see him, so thought it best to leave immediately. 19. He was told that he would have an opportunity to see him on his return. 20. I cannot account for his sudden departure.

EXERCISE XXXI.

SPECIAL VOCALIZATION.

Par. 210: Believe, charm, scarlet, parcel, telegraph, merely, guards, marble, hotel, experiment, telephone, skeleton, delicate, telescope, skill, dark, regard.

Par. 212: Bird, gold, mixture, skull, Turkey, journal, scourge, court, curve, excursion, volume, moral, creature, culture, secure.

Par. 213: Amanuenses, sustain, suspend, suspect, insist, sister, vicissitude, exercise, system.

Par. 214: Saying, hurrahing, sawing, showy, poem; ruin, hurrying, gnawing, snowy, Owen.

Par. 215: Pew, due, blue, prow, brow, thou, vow, mow, bow, plow, now, new, few, view, doubt, wad, wander, want, war, warm, warn, wash, washer, weed, white, whiten, ice, Ida, ire, Ireland, Irene, item, itemized, ivory, ivy, oil, oily, oil-cloth.

EXERCISE XXXII.

PREFIXES.

Par. 217: Commence, commend, compact, company, compare, compass, compassion, compel, complement, complete, complex, compose, compromise.

Concave, conceal, conceit, conceive, concern, concession, concise, conclave, conclusion, Concord, concur, concussion, condensation.

Par. 218: Decompose, decomposed, decomposition, recombine, recommence, recommenced, recommend, recommit, recompense, recompose, incommode, incompatible, incomplete, incompressible.

Reconcile, reconciled, reconciliation, reconsider, reconstruct, reconstruction, reconvey, reconveyed.

Recognition, recognizable, recognize, recognized, recognizing.

Par. 219: Cog, cognizable, cognizance, cognizant, cog-wheel.

Par. 220: Magnanimous, magnanimity, magnanimously.

Magnify, magnified, magnificent, magnificence, magnitude.

Par. 221: Intercept, interception, interdict, interfere, intermar-

riage, intermediate, intermingle, intermingled, intermission, intermit, international, interpose, intersection, interspersing, intervene.

Introduce, introduced, introducing, introduction, introspection.

Enterprise, enterprising, entertain, entertained, entertainment.

Par. 222: Contravene, contravened, contravention, contraband.

Controversial, controversially, controversy, controvert.

Counteraction, counterfeit, countermand, countermarch, counter-mine, countermined, counterplot, counterpoise, countersign.

Par. 223: Insatiable, inscriber, insertion, insolence, insolent, insoluble.

Enslave, enslaved, enslavement, enslaver.

Unseemly, unsociable, unsociably, unseasoned, unscrupulous.

Par. 224: Circumflex, circumscribe, circumspect, circumspection, circumvent.

Self-acting, self-assertion, self-command, self-conceit, self-control, self-defense, self-esteem, self-evident, self-made, self-possession.

EXERCISE XXXIII,

AFFIXES.

Par. 225: (Stroke *ing*): Abusing, accusing, binding, placing, pleasing, poisoning, facing, voicing, praising, crossing, causing, guessing, rising, musing, driving, blessing, meaning.

(Dot *ing*): Taking, sleeping, doing, buying, leaping, training, cleaning, making, speaking, cooking, feasting, fasting, bursting, casting, coasting, striking, trying, paying, dancing.

Par. 226: (Circle *ing*): Etchings, doings, engravings, writings, callings, knockings, joinings, buildings, greetings.

(Tick *-ing the*): Making-the, having-the, doing-the, trying-the, keeping-the, considering-the, concerning-the, giving-the.

Par. 227: Himself, myself, herself, yourself, thyself, oneself, ourself.

Yourselves, ourselves, themselves.

Par. 228: Queenly, womanly, meanly, friendly, thinly, grandly.

Par. 229: Punctuality, peculiarity, stability, sensibility, prosper-

ity, incorrigibility, incredulity, feasibility, suitability, legibility, responsibility, instrumentality, instability, regularity.

Par. 230: Kinship, kingship, lordship, judgeship, apprenticeship, chairmanship, clerkship, membership, friendship.

EXERCISE XXXIV.

IRREGULAR LOGOGRAMS.

Par. 231 to 236.

Object, some, important-ce, improve-d-ment, only, letter, first, most, must, just, this, neither, another, yours, theirs, its, pleasures, matter.

1. I have yet to learn the object of his visit. 2. There will be some improvements made in your city this year I am told. 3. The only letter I received from him, was that which I gave you. 4. The first and most important thing to consider is the health of the people. 5. You must do just as he tells you, or he will send you away. 6. This world is full of good, if our eyes are open to see it. 7. He will neither take nor give, so we can do little with him. 8. He said he would try yours another time. 9. Earth and its pleasures will be a matter of little consequence to him now. 10. This is just the improvement I have wished to see, and am glad you have made it.

EXERCISE XXXV.

THE TICKS.

Par. 237: After-the, upon-the, when-the, if-the, on-the, as-the, of-the, is-the, in-the, but-the, from-the, or-the, at-the.

Par. 238: A-firm, a-few, a-great, a-little, for-a, do-a, was-a.

An-advantage, an-offer, and-if, and-for, and-few, and-the, and-that, and-this, and-his, and-you, and-how, and-have, and-is-a, and-for-a, and-has-an, and-take-a, and-try-a, and-when-a, and-with-a.

EXERCISE XXXVI.

OMITTED CONSONANTS, ETC.

Par. 241: Anxious, distinction, distinctive, sanctum, sanctity.

Par. 242: Postage, post-office, postmark, post-pone, crest-fallen, mostly.

Par. 243: Messiah, oases, oasis, idea, eocene, eolian, iota, Ionia, Ionic, tiara.

NOTE: When joining certain consonants, it is sometimes difficult to form a hook accurately, as in the words: *attainment*, *atonement*, *assignment*, etc. The outlines for such words will be sufficiently distinct, as a rule, if the hook be wholly discarded. See last two words, line 6 p. 89.

Par. 244: Gazed, grazed, greased, caused, amused, glazed, paused, dazed, pleased, abused, blazed, amazed.

Par. 245: *Up*-ward, *in*-ward, *any*-body, *Al*-mighty, *under*-stand, *for*-ward, *after*-noon, *after*-wards, *under*-take.

Be-come, *there*-fore, *every*-where, *some*-where, *some*-how, *after*-thought, *some*-thing, *where*-of, *no*-where, *where*-fore, *any*-where.

EXERCISE XXXVII.

UPWARD AND DOWNWARD L AND R.

Par. 260: Ailment, alienate, alkali, allegation, allege, element, election, elective, elegance, elm, elocution, illegal, illicit, illumine.

Long, sling, lung, languid, lank, Lincoln, linger, longer, spelling, slang.

Par. 261: Lucky, look, likely, like, lick, leak, lock, luck, leg, lag, lug, league, log, limb, limber, lime, limed, limp, limy, loom, liquor, lacquer, legal, legalize.

Par. 262: Foil, file, fail, feel, veil, veal, veil, reel, revile, vial, trowel, trial, dial, dual, denial, duel, jewel, towel.

Par. 263: Polly, valley, volley, folly, follow, chilly, fellow, lily, gully, duly, truly, clearly, coldly.

Mail, meal, mall, male, mole, mule, mill, mull, mile, smile, smell, small.

Par. 264: Harem, hark, horse, hear, here, harm, hearse.

Par. 265: Ear, ire, ark, our, air, oar, arbor, arc, armor, arrange, erase, ere, erection, error, arm, army, ream, Rome, rhyme, rim, rum, room, remain.

Arch, awrite, urge, earth, artist, artistic, Arab.

Par. 266: Ruthful, rusk, rush, ruin, ruffian, rued, rubber, rowing, rousing, robber, roaring, rival, ripest, rink, rigorous, revile, revert, reversible, revelry, restrain.

Sarah, series, serene, sorry, sorrow, Surry, story, starry.

Par. 267: Peer, pair, pour, tear, power, car, fear, sneer, shear, share, sore, dare, poor, clear, fair, gore, jeer.

Par. 268: Emperor, empire, empiric, empirical, empiricism, embargo, embark, embarrass, embarrassed.

Prepare, preparing, fairy, hurry, cherry, diary, dreary, tarry, curry, Harry, theory, jury, glory, marrow, zero, carry.

Reporting.

294. All that is contained in this work, up to the present page, treats of the Corresponding Style of Phonography, which is a brief, philosophic and legible method of representing all spoken sounds, though more strictly applied to the English language.

295. The Corresponding Style of Phonography is a method by which any word in the language may be written, with from three to four times the speed of longhand, and with the same degree of legibility.

296. This style is designed principally for correspondence, memoranda, sermons and all work where the ordinary longhand is employed. It is sometimes called the "*full*" style of Phonography, because it represents *every* sound heard in words that are written with vocalized outlines.

297. The full or Corresponding Style of Phonography forms the basis upon which every element of the Reporting Style rests. The importance of mastering its principles, therefore, cannot be too strongly felt by the student who intends to continue his course into the Reporting Style.

298. There are four general principles of abbreviation applied to the Corresponding Style of Phonography to form the Reporting, namely: *Omission of Vowels*, *Contractions*, *Phrase Writing* and *Omission of Unimportant Words*. These four principles may be aptly placed under one grand head, namely: *SPEED*, all having emanated from it.

OMISSION OF VOWELS.

299. Thus far the student has been accustomed to writing full-length upright and sloping characters in but one position, namely: on the lower line, and writing vowel logograms, horizontals and half-length characters in two positions, namely: on or above the line of writing. In the Reporting Style, however, three positions are recognized for *all* strokes, whether single, double or treble, and also outlines of words; the position in every case being determined by the *leading* or *accented* vowel heard in the word. Outlines or

single strokes containing first place vowels: *as, team, type, me, my*, etc., being written in the first position. Those containing second place vowels: *as, take, make, pay, may*, etc., in the second position. And those containing third place vowels: *as, few, screw, view*, etc., in the third position.

300. By writing outlines and strokes in the three positions, as described above, all the vowels in any word may be omitted with but very little, if any, sacrifice of legibility.

POSITION.

301. By the position of a stroke, is meant the place it occupies with reference to the line of writing. In the Reporting Style, as has been mentioned, there are three positions for all strokes, combinations, etc. When single line paper is used, these positions are indicated as follows:

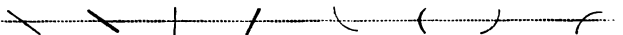
1st position upright and sloping strokes are written *above* line, thus:



2d position upright and sloping strokes are written *on* line, thus:



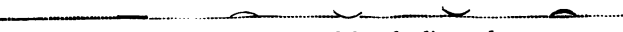
3d position upright and sloping strokes are struck *through* the line, thus:



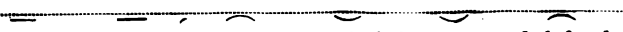
1st position horizontal strokes are written *above* the line the height of the letter *t*, thus:



2d position horizontal strokes rest *on* the line, thus:

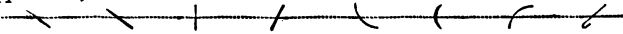


3d position horizontal strokes just *below* the line, thus:



When double lined paper is used (which is recommended for the beginner), the positions are indicated as follows:

1st position upright and sloping strokes are struck *through* the *upper* line, thus:



2d position upright and sloping strokes are written *between* the lines, thus:

3d position upright and sloping strokes are struck *through* the lower line, thus:

1st position horizontal strokes are written *to* the upper line, thus:

2d position horizontal strokes are written *on* the lower line, thus:

3d position horizontal strokes are written just *below* the lower line, thus:

302. Vowel signs and half-length strokes are written in position, as follows:

1st position upright and sloping, just below the upper line.

1st position horizontals, same as full lengths.

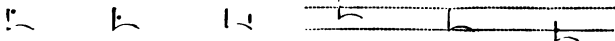
2d position upright and sloping, resting on the lower line.

2d position horizontals, same as full lengths.

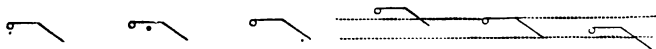
3d position upright and sloping, just below the lower line:

3d position horizontals, same as full lengths.

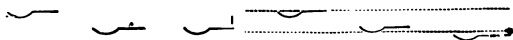
303. The position of an outline is determined by the leading or accented vowel of the word it represents, and when writing its outline, *the first upright or sloping stroke always gets the position*, thus:



When writing a word in position, all the consonants of the outline accommodate themselves to the *first* upright or sloping stroke, thus:



When all the consonants of an outline are horizontals, the outline is written in the position indicated by its leading or accented vowel, thus:



Contractions, etc.

304. The increased speed with which Phonography may be written by the omission of vowels, and the comparatively small sacrifice of legibility resulting therefrom, will both surprise and delight the student who has faithfully studied the Manual up to this point. Though omitting vowels greatly accelerates speed when writing Phonography, there are other sources of brevity from which can be derived schemes for the promotion of speed, when writing even unvocalized outlines, among which are Logograms and Contractions.

305. LOGOGRAMS.—The table given on the opposite page exhibits a few of the most frequent words in the language represented by logograms in the Reporting Style. They are written in the three positions previously explained, according to their leading or accented vowel. In this table, as well as those following, the line of writing is indicated by a dotted line, which will guide the student as to where a stroke should be written.

306. In the rule given for writing outlines in position (see par. 303) it was stated that the leading or accented vowel determined the position of the outline. This rule is not absolute, there being the following exceptions:

1st. When a word is sufficiently distinct by its outline alone, it is written in the second position, that being the most convenient.

2d. When two words, containing vowels of the *same* position, are likely to conflict in meaning, write the word of most frequent occurrence in the position indicated by that leading vowel, and the other word in one of the two remaining positions. See Vocabulary, p. 151.

307. CONTRACTIONS.—On page 150 is given a list of words whose outlines are abbreviated by giving only the prominent consonants that are employed when writing the full outline. These are termed Contractions, and the outlines, as a rule, readily suggest the words they represent.

PHRASING.—For remarks, see p. 157. Table, p. 158.

MISCELLANEOUS BRIEFS.—p. 168.

Table of Reporting Logograms.

Able				Large
About				Measure
Advertise-d-ment				Mercy
Ago				Movement
Appear				Much
Apply				Myself
Approved				Next
At				Number
Aversion				Often
Away				Operation
Because				Organization
Belong-ed				Other
Brother				Our
By				Out
Comply				Over
Consequence				Own
Consequent				Practice-d-cal
Consequential				Providential-ly
Constituent				Put
Dark				Religious
Deliverance				Sanction
Denominate-ion				Sanguine
Derive				Satisfaction
Description				Satisfy-ied-actory
Doctrine-al				Several
Dollar				She
Down				Signify-ied-icant
Duration				Similar
During				Subject
Each				Surprise
Either				Thank
Eternal				Thee, thy
Ever				Theology
Few				These
Get				They
Got				Those
Had				Thou
Half				Though
Honored				Through
However				Thus
Humored				Time
Hunger				Until
If				Us, use (<i>noun</i>)
Imagine-ary-ation				Use (<i>verb</i>)
Impossible-ity				Whichever
Inexperienced				While
Influence				Within
Influenced				Woman
Information				Women
Instructive				Wound
Kingdom				Yield

Table of Contractions.



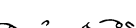






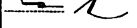



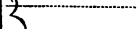

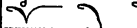







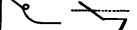




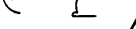




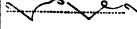




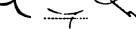






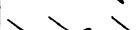






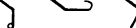







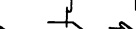








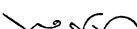
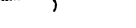













Acknowledge	7	7	7	7	7	Mistake
Acknowledged	7	7	7	7	7	Mistaken
Admit-tance	7	7	7	7	7	Natural
Advancement	7	7	7	7	7	Never
Aggregate	7	7	7	7	7	Nevertheless
Agriculture	7	7	7	7	7	New
Ambiguity	7	7	7	7	7	Notwithstanding
Capability	7	7	7	7	7	Now
Capable	7	7	7	7	7	Peculiar-ity
Catholic-ism	7	7	7	7	7	Phonographer
Celestial	7	7	7	7	7	Phonographic
Challenge	7	7	7	7	7	Popular-ly-ity
Change-d	7	7	7	7	7	Practicable-ility
Chapter	7	7	7	7	7	Preserve
Despicable	7	7	7	7	7	Probable-y-ility
Destruction	7	7	7	7	7	Proper
Destructive	7	7	7	7	7	Proscribe
Determination	7	7	7	7	7	Prospective
Determine	7	7	7	7	7	Public-sh
Develop-ment	7	7	7	7	7	Rather
Disadvantage	7	7	7	7	7	Reform-ed-atory
Displeasure	7	7	7	7	7	Regular-ity
Dissimilar	7	7	7	7	7	Relinquish-ed
Distinguish-ed	7	7	7	7	7	Reluctance
Emphatic	7	7	7	7	7	Represent-ed
Emphatical-ly	7	7	7	7	7	Representation
Especial-ly	7	7	7	7	7	Representative
Familiar-ity	7	7	7	7	7	Republic
February	7	7	7	7	7	Resemble-d-ance
Forward	7	7	7	7	7	Respect
Imperfection	7	7	7	7	7	Responsible-y
Independent-ce	7	7	7	7	7	Revenge
Indiscriminate	7	7	7	7	7	Revengeful-ly
Indispensible	7	7	7	7	7	Sanctify
Individual	7	7	7	7	7	Simplify
Influential-ly	7	7	7	7	7	Something
Instruction	7	7	7	7	7	Sufficient-ly
Intelligence	7	7	7	7	7	Transcribe
Intelligent	7	7	7	7	7	Transcript
Intelligible-y	7	7	7	7	7	Transcription
Interest	7	7	7	7	7	Transgress
Irregular	7	7	7	7	7	Understand
January	7	7	7	7	7	Understood
Justification	7	7	7	7	7	Universal
Knowledge	7	7	7	7	7	United States
Legislature	7	7	7	7	7	Whatsoever
Liberal	7	7	7	7	7	Whenever
Magazine	7	7	7	7	7	Whenssoever
Manuscript	7	7	7	7	7	Wheressoever
Messenger	7	7	7	7	7	Wherever
Misrepresent	7	7	7	7	7	Whosoever

Vocabulary.

Abandon			Bargain
Abduction			Barley
Ability			Barrel
Abolish			Befriend
Abound			Behave
Absence			Below
Abstain			Bench
Abundantly			Bill
Abuse			Black
Accept			Blame
Accident			Blasphe
Accumulation			Blunder
Accuse			Book-seller
Accustom			Bottom
Act			Boundary
Address			Breadth
Adhere			Broach
Adjourn			Broker
Administer			Brutal
Admire			Burn
Admit			Bushel
Adopt			Cable
Adventure			Cage
Affection			Caliber
Affirm			Capital
Afflict			Carpenter
Agency			Carried
Agreement			Cashier
Ambitious			Cellar
Ample			Central
Amuse			Certificate
Anger			Charm
Animal			Chiefly
Announce			Cincinnati
Apartment			Circulation
Approach			Civilization
Approve			Classification
Arise			Climate
Around			Collection
Arrest			Comparison
Arrive			Compel
Artificial			Complimentary
Ashamed			Compromise
A-k			Compulsion
Assessor			Conclusion
Assign			Confirm
Assume			Conjecture
Atlantic			conservative
Attention			Consuming
Available-y			Convict
Awkward			Corruption

Crime					Fatal
Cruelty					Favor
Cultivate					Favored
Daily					Fearful-ly
Damage					Fervent
Dashed					Finance
Dealer					Fire
Decelve					Flash
Decern					Form
Decorative					Forsake
Defense					Fortunately
Delegation					Forward
Demonstrative					Found
Denunciation					Frame
Desertion					Freedom
Designation					Fresher
Destroy					Friend
Detective					Frieze
Diameter					Funny
Diminish					Furiously
Directly					Further
Disclaim					Gally
Discount					Generous
Disgrace					Gently
Dishonor					German
Disorder					Ghastly
Dispatch					Glad
Displacement					Gladly
Dispose					Gloom
Divorce					Gloriously
Drink					Gorgeous
Drop					Gracious
Drug					Graduate
Eagerly					Graphic
Easily					Grasp
Economical-ly					Gratitude
Editor					Grievously
Effect					Guarantee
Effort					Guiltless
Egotism					Gush
Ejaculation					Habit
Electric					Handful
Eminence					Harmless
Encourage					Harsh
Enfranchisement					Harvest
Enterprise					Haste
Erratic					Hazardous
Escape					Heaven
Esteem					Heroic
Exasperate					Hesitation
Excursion					Hidden
Expensive					Highway
Explain					Hinder
Exposition					Hitch
Extemporize					Hoarsely
Extra					Horrible-ly
Exultation					Horridly
Failure					Horror
Faithful-ly					Hospital
Fancy					Hourly
Fascinate					Hurricane
Fasten					Ice
Fastened					Iced
					Iceicle

Idleness			Kindness
Idler			Kleptomania
Ignominiously			Knit
Ignorance			Labor
Illegal			Latitude
Illegitimate			Laugh
Illustrate			Lavishly
Illustrious			Lawyer
Immense			Leader
Immovable-y			Leather
Impair			Lecture
Impanel			Legacy
Impatient			Legalism
Impetus			Legibility
Implicate			Legislative
Implicit			Legitimately
Implore			Lengthen
Import			License
Imposition			Lieutenant
Imprint			Lightly
Imprison			Likewise
Impure			Listener
Inactive			Lithograph
Inadvertent			Localization
Inattention			Locomotive
Incapacity			Logic
Incessant			Lonely
Incident			Lonesome
Inclose			Loom
Incomplete			Loosen
Increase			Lovely
Indefinite			Lowered
Indicate			Loyally
Indirect			Luckiest
Indulge			Lucrative
Infamous			Luxurious
Inflict			Machine
Injury			Madam
Innocent			Magistrate
Insist			Malicious
Insolence			Malignant
Inspect			Manage
Instant			Manifest
Insufficient			March
Intelligent			Marriage
Intention			Marvelous
Interest			Masculine
Interrupt			Mathematic
Intimate			Matrimony
Inventor			Mature
Irresolute			Mayor
Jarred			Mechanic
Jasper			Medicine
Jealous			Medium
Jostling			Memorize
Journal			Mentioned
Judgment			Mercantile
Judicious			Merely
Juncture			Meritorious
Justify			Metallic
Kansas			Metaphysic
Keen			Method
Kentucky			Midnight

Minister			Onward
Minute			Opening
Miracle			Opportunist
Misbehave			Oppressive
Miserable			Orchestra
Misplace			Ordinary
Mispronounce			Organic
Misunderstand			Originator
Modern			Ostentatious
Modify			Otherwise
Modulate			Overcame
Moment			Overflow
Monopolize			Overlook
Monster			Oversee
Month			Overstep
Moral			Overthrow
Moreover			Overture
Mortal			Oyster
Mortified			Pacific
Motive			Package
Multiply			Painter
Murmur			Paler
Mutilate			Palpitation
Mysterious			Panic
Mystify			Paper
Mythical-ly			Paralysis
Mythology			Pardon
National			Parliament
Native			Parson
Nearest			Partaken
Needle			Partial
Nefarious			Partner
Neglect			Patent
Nerve			Patience
Neutral			Patronage
Newspaper			Pattern
Nominal			Pausing
Nominate			Payable
Nonsense			Peaceable
Northern			Pedestrian
Notice			Pencil
Notify			Penetrate
Nourish			Penitent
Noxious			Pensive
Numerous			Penurious
Obedience			Perceive
Obligation			Perchance
Oblige			Perform
Oblivious			Perfume
Obscure			Perilous
Observation			Period
Observer			Perish
Obstinate			Perjure
Obstruct			Permission
Obvious			Perpetrator
Occupancy			Perplex
October			Persecution
Odious			Persevere
Offender			Persistent
Officer			Personal
Oftenest			Pertinence
Oldest			Pertly
Ominous			Petit larceny

Pharmacy					rofound
Philadelphia					Progressive
Phœnician					Prominent
Physical-ly					Promptly
Pillar					Pronounce
Pinch					Prophecy
Placed					Proposition
Plaining					Prosper
Plank					Protect
Plastic					Protestant
Platform					Protract
Playmate					Proud
Pleader					Provincial
Pleasant					Provision
Plucky					Provocation
Plumber					Prudence
Plunder					Pulpit
Plural					Pulverize
Pointing					Pungent
Poison					Punish
Policeman					Pupil
Ponder					Purchase
Popular					Purify
Portable					Purloin
Posing					Pursue
Potent					Puzzle
Poured					Pyrotechnic
Powerful-ly					Quake
Praised					Quarter
Preacher					Quaver
Precarious					Quicker
Precedence					Quickly
Precinct					Quite
Precious					Radiant
Precisely					Radical
Preclude					Railroad
Predict					Random
Predominate					Rascal
Prefer					Realization
Prejudice					Rebuttal
Prematurely					Recogniz e
Premeditate					Recover
Prepossess					Redeemer
Presence					Redundant
Presently					Reflect
Presidency					Refrained
Presume					Refutable
Presumption					Reject
Pretext					Relentless
Prevail					Reliable
Prevent					Relief
Primary					Remain
Primitive					Remuneration
Printing					Replenish
Prison					Restrain
Private					Reverence
Problem					Revolt
Procession					Robbery
Procured					Rudimentary
Prodigal					Rumor
Profane					Sachel
Proffer					Sacrament
Proficient					Sagaciousness

Salvation			Tantalize
Sanitary			Tariff
Satirized			Tasteful-ly
Scaffold			Taxation
Scandal			Technical
Scanned			Tedious
Scarcely			Telegraph
Scientific			Telephone
Scrupulous			Temper
Seclusion			Temporal
Selection			Temporize
Self-importance			Tenant
Self-possessed			Termination
Sensational			Testify
Sentenced			Thenceforth
Sentiment			Thinnest
Sepulcher			Thrift
Settlement			Tournament
Shameful-ly			Transient
Sharp			Treacherous
Shiftless			Triumphant
Shiver			Trustworthy
Shorthand			Tumult
Shoulder			Tyranny
Shuffle			Ultimately
Signature			Unacceptable
Simultaneous			Unanimous
Sincere			Uncertain
Skeptical-ly			Undersign
Slander			Underwent
Smolder			Unfaithful-ly
Solicitor			Unfortunate
Somber			Unfriendly
Spasmodical-ly			Unsociable
Speculate			Unworthy
Spiritualist			Usurped
Standing			Vacancy
Stealthy			Vaccinate
Sternest			Vanish
Storm			Variously
Strange			Vegetable
Strictly			Venerable-y
Structure			Ventilation
Stumble			Venture
Stupendous			Vindicate
Subsistence			Virtuous
Suffer			Vital
Sunday-school			Voluntary
Superficial			Warm
Superiority			Wash
Superstitious			Water
Supplement			Wherefore
Surgical			Wilder
Surmise			Wilson
Susceptible-y			Worldly
Symbolic			Worst
Sympathetical-ly			Wrench
Syndicate			Xenia
Synonymous			Yellow
Systematical-ly			Yes
Talent			Yonder
Tamer			Zeal
Tangent			Zero

PHRASEOGRAPHY.

308. In Phonography, several words may often be united and still be as legible as when standing alone. This practice is called Phraseography, and gives great assistance to the writer in following a rapid speaker.

309. The general rule to be observed when phrasing is, to write the first word in its own position, and to let the rest of the phrase accommodate itself to it; but, when the first word is a first-place horizontal, half-sized, or vowel logogram, it may be slightly raised, or lowered, to suit the position of a following logogram written *above, on or through* the line.

310. In phrasing, the loop *st* may sometimes be contracted into a simple *s* for such phrases as: Must do, Must have, Must not. See table, p. 165.

311. The phrase ARE NOT is expressed by the upward or downward *r* halved, with the final *n* hook, that form being chosen which is most convenient for joining with other words. When, however, its use is optional, the upward form will be found most convenient. See table, p. 159.

312. A, AND may sometimes be omitted in phrasing without danger of illegibility. In such (a) case, In such (a) way, More (and) more. See table, pp. 164 and 165.

313. HIS, IS, when preceding or following words written with the *s* sound is expressed, by writing the circle twice the usual size. See table: All this is, And this is the, As has-his, As is the, As soon as, As this is, Does his, etc.
































































314. The List of Phrases commencing on page 158 are, for the most part, logograms and simple words joined, and should be written by the student at least twice. By so doing, a great many will be remembered and many more suggested. For a briefer style of Phraseography, see p. 168.

List of Phrases.

∇	A first	∩	all this	∩	and is then
∇	a general	∩	all this is	∩	and is this
∩	a little	∩	all we do	∩	and is this the
∩	above the	∩	all we have	∩	and is this the way
∩	after a—an	∩	all which is	∩	and it
∩	after such a	∩	all will	∩	and it is not
∩	after that	∩	all will be	∩	and the
∩	after this	∩	all yours	∩	and them—they
∩	after which	∩	among his	∩	and therefore
∩	after yours	∩	among the	∩	and there they
∩	all have	∩	among us all	∩	and there was
∩	all his—is	∩	an advantage	∩	and this
∩	all his own	∩	an only	∩	and this is the
∩	all its	∩	and a—an	∩	and we
∩	all men	∩	and accordingly	∩	and we do
∩	all might	∩	and as	∩	and we have
∩	all my	∩	and as the	∩	and we think
∩	all such	∩	and do you	∩	and we think so
∩	all that	∩	and generally	∩	and we think that
∩	all that may	∩	and have	∩	and we were
∩	all that you	∩	and have you	∩	and when a
∩	all think so	∩	and he	∩	and when he—the
∩	all think you	∩	and is he—the	∩	and when he was

	and when his		are you going		as to this
	and when is this		are you sure		as to your
	and when it		as a		as usual
	and when that		as far as		as well as
	and when they		as good as		be able
	and when this		as good as the		be believed
	and which		as great as		be careful
	and which is		as has—as his		be willing
	and which some		as he—as the		before a—an
	and which you		as he has		before he—the
	and which you are		as I have		before he could
	and which you will		as is the		before he knew
	and who		as long as		before that
	and will you		as many		before there
	and with a		as soon as		before there can
	and with such		as soon as they		before there is
	and with the		as the		before this
	and with this		as they		before you
	and you will		as they were		before you are
	any more		as this		before you can
	any one		as this is		before you make
	any thing		as this is the		but a
	any way		as this is the way		but can
	are not		as to		but can you
	are the		as to the		but one—when

	but only		can not be said		did you get
	but sure-ly		can not be sure		do not
	but that		can not give		do not think so
	but that is not		could be		do not think that
	but the		could have been		do such
	but this is		could have seen		do they
	but whenever		could have shown		do this-those
	but would be		could not		do you
	but would not		could not be		do you go
	but you are		could not do		do you mean
	but you will be		could not have		do you regard
	call for		could not say		do you remember
	call them		could not show		do your
	call your		could now		does a-an
	called for		could they		does as much
	can be		could they have		does his
	can be done		could you		does not
	can be said		dear friend		does not think
	can do		dear madam		does not this
	can have		dear sir		does something
	can never		did not		does that
	can not be		did not finish		does that which
	can not become		did not have		does the-he
	can not be improved		did not know that		does the man
	can not be made		did you		does the matter

	does this		for the man		get the
	does your		for themselves		get themselves
	every man		for this		get us the
	every one thought		for this is		give a—an
	every part		for which		give me
	every thing		for which he—the		give that
	every where		for you are		give the
	for a		for you may		give them
	for he is		for your		give themselves
	for he was		for your honor		give them the
	for his—us		for your sake		give this
	for his own		from every		give this the
	for it		from that		give us the
	for it is said		from that day		give us time
	for such		from the		gives a
	for such as are		from them		gives me—my
	for such as could		from themselves		gives them
	for such as were		from this day		gives us
	for such as would		from this time		gives us the
	for such was the		from you		God is good
	for that		gave a—an		God is just
	for that is		gave his		God is willing
	for that is not		gave us a—an		got his—us
	for that is the		get a—an		got the
	for the—he		get his		got their

	got this		have you made		he said so
	got time		have your		he said that he
	got your		he can		he will
	great deal		he can have the		he will have
	great favor		he could		he would
	has been		he could not		he would be
	has done		he could not have		he would have
	has he been		he gave		he would not
	has he made		he gives		he would not have
	has he made you		he gives me		his God
	has his		he gives them		his is
	has little		he has been		his usual way
	has made		he has not		how are
	has many		he has not been		how are they
	has not been		he has not had		how are we
	has not taken		he is		how can
	have been		he is in		how can you
	have done		he is not		how could
	have said		he is only		how could we
	have seen		he may		how could you
	have sent them		he may be		how could your
	have shown		he might		how many
	have them—they		he must be		how must
	have thought		he said		how will
	have us—his		he said little		how will they

	how will you		I have said		I shall give the
	I am		I have seen		I shall make
	I am glad		I have shown		I shall now
	I am ready		I have such a		I shall say
	I am sorry		I have taken		I shall take
	I am sure		I generally		I suppose that
	I am the		I just		I think
	I did		I may as well		I think he—the
	I do		I may be		I think so
	I do so		I may be sure		I think that
	I do think		I must		I think they
	I fear		I must be		I think you may
	I felt		I need not		I think you must
	I find		I perceive		I thought
	I forget		I promise		I thought that
	I have also		I remember		I thought your
	I have been		I remember you		I trust
	I have called		I remember your		I will
	I have left		I seem		I will do
	I have little		I shall		I will not
	I have made		I shall be		I will not say
	I have no		I shall be glad		I will try
	I have now		I shall come		in a
	I have only		I shall do		in a little
	I have received		I shall go		in any

	in his		is not only		it is not a
	in it		is safe		it is not only
	in my		is seen		it is not the
	in such (a) case		is sent		it is no use
	in such (a) way		is soon		it is now
	in such words		is such		it is ready
	in that		it can		it is said
	in the		it can be		it is so
	in the dark		it can have		it is sometimes
	in them		it could be		it is that
	in themselves		it has been		it is the
	in this		it has not been		it is thought
	in this life		it is		it is thought that
	in which		it is a		it is true
	in which he now		it is again		it is worse
	in which their		it is also		it is wrong
	in which way		it is always		it is your
	in your		it is as—his		it may as well
	in yourselves		it is as well		it may be
	is a—an		it is certain		it may be as well
	is as—his		it is difficult		it may be made
	is he—the		it is done		it may not
	is not		it is important		it may not be
	is not a		it is just		it may not have
	is not he—the		it is not		it might as well

	it must		let us take		must not say
	it must be		longhand		my dear sir
	it seemed		long time		my friend
	it seems		made the		my opinion
	it seems so		made use		need not
	it should be		may as well		no account
	it should have		may be		no man
	it should not		may be as well		no more
	it should not be		may be certain		no occasion
	it should not have		may be made		no such
	it surely		may have		no thank you
	it surely is		may not		not a—an
	it was		may not be		not only
	its worth		may the—he		not that
	just as		may they		of a—an
	just as long		may this—those		of advantage
	just been		may you		of course
	know that he		might not		of God
	know where it is		might seem		of his
	knows that		more (and) more		of his own
	less than		must do		of importance
	let us be		must have		of some kind
	let us leave		must have the		of such a—an
	let us now		must have this		of the
	let us review		must not		of them

6	of themselves	2	so as	2	there should be
3	of the way	3	so that	2	there you are
6	of this	3	so then	2	there you may
2	of which you are	3	so they	3	they have
7	of your	2	so you are	3	they have the
6	of yours	2	such a—an	3	they may be
6	of yourselves	2	such as	3	they that
1	on a—an	2	such may be	3	they think
1	on account	3	such was	3	think you are
1	on the	3	sure way	6	this can
6	on this	6	take his	6	this is
1	on which	3	take place	3	this may
3	only a—an	3	take your	3	this will
3	only he—the	6	takes his	1	to a—an
3	only those	3	tell us your	1	to do
1	or a—an	3	tell your	1	to have
3	present day	3	tells them	1	to have the
3	say so	3	that is so	1	to him
3	say to them	3	that shall	1	to make
3	shall be	3	that the—he	1	to many
3	shall be certain	3	that we	1	to our
3	shall be sure	3	that will	1	to some
3	shall not be	2	there are	1	to such
1	should be	2	there can be	1	to take
1	should he—the	2	there is	1	to the

	to them		we fear		who would
	to think		we take		will be
	to those who		we think		with advantage
	to which		were a—an		with his—us
	to which you are		were he—the		with the
	to which you will		what are		with which
	to your		what are the		with which you are
	too great		what for		with your
	too little		what may be		would be
	too many		what was		would come
	too much		what we—were		would go
	under a—an		when he—the		would have
	under that		when they		would not be
	upon the		which a—an		would say
	upon which		which can be		would you
	very certain		which he—the		you are
	very little		which may		you can be
	very much		which may be		you have
	was a—an		which should		you may
	was as		which you are		you may be sure
	was sent		which you will		you must
	was so		who are		you should
	we are		who has—is		you will
	we call		who is a—an		you will think
	we called		who may be		yours is

MISCELLANEOUS BRIEFS.

- I. When I is the first word in a phrase, it may be abbreviated by writing but one of the strokes of *v*, that stroke being chosen which forms an angle with the following word. When thus used, the first stroke is *always* struck downward and the second upward. See line 1 (*upward*): I have, I have been, I have thought, I have said, I shall be, I think you will. Line 2 (*downward*): I am sure, I must, I am sorry, I am very, I will, I will try.
- THEIR, THERE. Expressed by doubling a curve. See line 3. Love their, Serve their, Between their, I think there will, Was there much? For there has been.
- ALL. Expressed by the double consonants of the *l* series. See line 4. In all, Of all, With all, By all, At all.
- OWN. Sometimes conveniently expressed by the *n* hook. See line 5. Your own, Their own, Our own, Have their own, Love their own.
- NOT. Expressed by halving a stroke followed by the *n* hook. See line 6. Be not, Did not, Do not, Had not, Have not, Will not have, Was not.
- WE, WITH. Expressed by the initial *w* hook. See lines 7 and 8. We will, We are, We may, We will not, We are not, We may not, With me-my, With him, With whom, With my reason, With him you may.
- IN. Expressed by an initial backward *n* hook. See line 9. In secret, In seeming, In some cases, In some other way, In spirit, In some things.
- IT. Expressed by halving the final *straight* consonant of an outline. See line 10. Keep it, Make it, Take it, Give it, Gave it, Ask it, Preach it.
- OF THE. Expressed by proximity (writing the words close together). See line 11. State (of the) weather, Name (of the) person, List (of the) injured, Wealth (of the) city, Remarks (of the) teacher, Letters (of the) President.

Exercise

1						
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COM, CON. Expressed by proximity (writing the disjoined word or phrase a little below the preceding portion of the outline). See line 12, p. 169. I will not *complain*, Does not *contain*, I will *contrive*, Receive his *consent*.

MAY BE. This phrase is expressed in the Reporting Style by the *mb* sign. See line 13, p. 169. It may be, He may be, You may be. In phrasing, **WE** may be written to **MAY BE** by the initial *w* hook. See last two phrases, line 13, p. 169: We may be, We may be certain.

THAN. The *n* hook may represent *than* when joined to an adjective in the comparative degree, or to an adverb. See line 14, p. 169. Better than, Greater than, More than, Rather than, Longer than.

TO. Occasionally omitted without fear of illegibility. See line 15, p. 169. Mean (to) have, Mean (to) be, Seems (to) be, So as (to) be, That is (to) be, That is (to) say.

HAVE. Expressed by the *v* hook. See line 16, p. 169. Said (to) have, Hope (to) have, It will have, Which have, Which have been.

FROM-TO. Expressed by proximity. See line 17, p. 169. From time to time, From place to place, From house to house, From day to day, From year to year, From city to city.

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